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THE UNIVERSITY OF ALBERTA

FOUR ORGAN RECITALS
WITH AN ESSAY,
THE GENEVAN PSALMS AND THE ORGAN:
AN HISTORICAL SURVEY AND A DISCUSSION OF
THREE CONTEMPORARY WORKS

by

Marnie Giesbrecht Segger

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSIC

IN

ORGAN PERFORMANCE

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

SPRING, 1988

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WITH AN ESSAY,

THE GENEVAN PSALMS AND THE ORGAN:

AN HISTORICAL SURVEY AND A DISCUSSION OF

THREE CONTEMPORARY WORKS

DOCTOR OF MUSIC IN ORGAN PERFORMANCE

1988

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Date April 27, 1988

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *Four Organ Recitals with an essay, The Genevan Psalms and the Organ: An Historical Survey and a Discussion of Three Contemporary Works* submitted by Marnie Giesbrecht Segger in partial fulfilment of the requirements for the degree of Doctor of Music in Organ Performance.

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External Examiner

Date April 26, 1988

ABSTRACT

The Genevan Psalms, like their Lutheran counterpart, the chorales, have lent themselves well to elaboration for organ literature from the sixteenth century to the present. This essay briefly surveys the history of the Genevan Psalms and the organ settings based on them. It also explores twentieth century North American usage of the Genevan Psalms and discusses three representative organ works.

The first chapter discusses the historical background and musical characteristics of the Genevan Psalter. It illustrates the impact of the Psalter on Reformed Europe through its broad distribution, numerous translations and use as bases for vocal polyphonic arrangements. It shows that in the eighteenth and nineteenth centuries, the Genevan Psalms underwent rhythmic and melodic modifications, and were greatly diminished in importance in most areas. The Netherlands uniquely continued to use the complete Psalter. In the twentieth century, some interest in restoring and using it is evident.

Chapter II traces the use of the Genevan Psalms in worship services and briefly surveys psalm-based organ literature from the sixteenth century to the present. It reveals a meagre harvest of compositions when compared to chorale literature. Recently, Holland has produced a quantity of psalm-based organ literature, and some attempts to nurture this type of compositional activity are also evident in South Africa. In North America, there are isolated examples of organ works based on Genevan Psalms; it is hoped that this activity will be encouraged.

Chapter III discusses three compositions: "Holy, Holy, Holy Lord God of Hosts," Psalm 135 by Wolfgang Bottenberg; Psalm 84 by Jacobus Kloppers; and Psalm 19 by Cary Ratcliff. These pieces exemplify possibilities of psalm elaboration, ranging from traditional to modern textures and modest to more difficult technical challenges.

ACKNOWLEDGEMENTS

A large project such as a thesis is not accomplished by one person alone; the unselfish and untiring efforts of several individuals have made the completion of this thesis possible. I am deeply grateful to Professor Gerhard Krapf who has constantly offered brilliant insights and wise advice. He has been extremely generous in the lending of his books and the giving of his time, often going far beyond the call of duty in guiding me through the five thesis projects represented in this document. I wish to thank my mother, Mary Giesbrecht and mother-in-law, Aleida Segger, for the countless hours each of them has spent caring for our sons, Mark and Christopher, and for all the extra help with household duties they have provided over the years. My husband, Joachim, has shown me endless support, encouragement and patience throughout the entire thesis. He has also assisted with the essay by entering and copying the musical examples, by overseeing its formatting and printing, and by steadfastly helping me in my use of the computer.

Many additional people have been helpful to me in my research and in the writing of this essay. I would like to thank Dr. Jacobus Kloppers for loaning me music and books from his personal library, for translating information available in Afrikaans, and for reading the draft copies of the essay, offering many helpful suggestions. I would also thank Dr. Wesley Berg for his meticulous proof-reading of the essay and for encouraging me to complete it on schedule.

My research led me to telephone conversations with many individuals and publishing houses. I owe thanks to the many people who supplied verbal information or sent materials to me. Several individuals offered me the use of hymnals which are not readily available; these were useful to me

in this project. Dr. Ken Munroe kindly provided a French translation on very short notice.

To all of the people mentioned, as well as the family members and friends who have supported and encouraged me through this thesis, I express my sincere and heartfelt gratitude.

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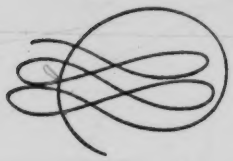
Organ Series



PROGRAM II

Saturday, December 1, 1984, at 8:00 p.m.
in Convocation Hall

MARNIE GIESBRECHT SEGGER
organist

Prelude and Fugue in A Major, BWV 536

Trio Sonata V in C Major, BWV 529
Allegro – Largo – Allegro

Concerto in D Minor, BWV 596
Vivaldi – Bach
(Allegro), Grave – Fugue (Allegro) – Largo e spiccato – (Allegro)

INTERMISSION

Toccata, Adagio and Fugue in C Major, BWV 564

Passacaglia and Thema fugatum in C Minor, BWV 582

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree for Mrs. Giesbrecht Segger.

Lecture Recital: "The Orgelbüchlein," 1:00 p.m., Friday, January 25, 1985 Bernard Lagacé
Program III: Saturday, January 26, 1985 Bernard Lagacé
Program IV: Saturday, March 2, 1985 Delbert Disselhorst, assisted by the University Concert Choir, Leonard Ratzlaff, Director.

All events take place in Convocation Hall.
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ST. CECILIA ORCHESTRA

Malcolm Forsyth
Conductor

Lisa Nelsen, solo flute

Marnie Giesbrecht Segger, solo organ

Sunday, February 3, 1985 at 8:00 p.m.

Convocation Hall, Old Arts Building

Rosamunde Balletmusik I and II, Op. 26 (1823). . . . . Franz Schubert (1797-1828)

Concerto for Flute and Orchestra in D Minor, Op. 283 (1908) . . Carl Reinecke (1824-1910)

Allegro Moderato
Lento e Mesto
Finale - Moderato

INTERMISSION

Concerto in G Minor for Organ, String Orchestra and Timpani (1938) . . . . . Francis Poulenc (1899-1963)

Suite for Orchestra, The Sea (1910) . . . . . Frank Bridge (1879-1941)

1. Seascape; Allegro ben moderato
2. Sea-foam; Allegro vivo
3. Moonlight; Adagio ma non troppo
4. Storm; Allegro energico

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

MARNIE GIESBRECHT-SEGGER

ORGANIST

Friday, May 29, 1987 at 8:00 p.m.

Programme

Toccata (1934)	Paul Pierné (1874-1952)
Three Sixteenth-Century Pieces	
Passomezzo und Saltarello (Tablature, 1577)	Bernhard Schmid, the Elder (1520-1590)
Phanthasia Sexti Toni (Polish manuscripts, 1591)	Anonymous
Ein kurtz Schlesisch Dentzlein (Tablature, 1571/83)	Elias Nicholas Ammerbach (1530-1597)
Chorale no. 1 in E major (1890)	César Franck (1822-1890)
Variations on a Recitative, Op. 40 (1947)	Arnold Schoenberg (1874-1951)
Prelude and Fugue in E minor, BWV 548 ("The Wedge")	Johann Sebastian Bach (1685-1750)

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree for Ms. Giesbrecht-Segger.

Convocation Hall, Old Arts Building

MARNIE GIESBRECHT-SEGGER

Organist

in a

Lecture-Recital

Tuesday, December 15, 1987, 8:00 p.m.

Convocation Hall, Old Arts Building

Fantasy on the Chorale
HALLELUJA! GOTT ZU LOBEN
Opus 52 no. 3
Max Reger

Halleluja! Gott zu loben, bleibe meine Seelenfreud!
Ewig sei mein Gott erhoben, meine Harfe ihm geweiht.
Ja, so lang ich leb' und bin, dank', anbet' und preis' ich ihn.

Hallelujah! may praising God remain my soul's joy!
Forever my Lord be exalted, and my harp be dedicated to Him.
As long as I have my being, I will thank, adore and praise Him.

Setzt auf Fürsten kein Vertrauen! Fürstenheil steht nimmer fest;
wollt ihr auf den Menschen bauen, dessen Geist Ihn bald verlässt?
Seht, er fällt; des Todes Raub, und sein Anschlag in den Staub.

Do not put your faith in princes; princes' fortune will never be secure;
Do you want to trust in man whose spirit will soon leave him?
Look, he falls; the prey of death, and his devices turn to dust.

Heil dem, der im Erdenleben Jakob's Gott zur Hülfe hat,
der sich dem hat ganz ergeben, dessen Nam' ist Rath und That!
Hofft er von dem Herrn sein Heil, seht! Gott selber ist sein Theil.

Blessed is he who in his earthly life has Jacob's God to help him,
Who has given himself completely over to Him,
whose name is his council and deed!
If he hopes for salvation from the Lord, behold!
God himself will be his portion.

Er, der Himmel, Meer und Erde mit all ihrer Füll' und Pracht
durch sein schaffendes: "Es werde!" hat aus Nichts hervorgebracht,
er, der Herrscher alle: Welt, ist's der Treu und Glauben hält.

He who out of nothing has fashioned the heavens, sea and earth
with all their fullness and glory
Through His creative word "Let there be!"
He, the ruler of the world, is the one who keeps his faithfulness and word.

Er ist's, er den Fremdling schützet, der die Witwen halt in Stand,
der die Waisen unterstützet, ja sie führt an seiner Hand.
Der Gottlosen Wege er kehret in des Todes Nacht.

It is He who protects the stranger and maintains the widow,
supports the orphans and leads them by the hand.
The ways of the Godless He turns into the night of death.

Er, der Herr, ist's der den Blinden liebreich schenket das Gesicht;
die Gebeugten, Kranken finden bei ihm Stärke, Trost und Licht.
Seht, wie Gott, der Alles gibt, immer treu die Seinen liebt.

He, the Lord, It is who lovingly gives sight to the blind;
The downtrodden and the sick, find with Him strength, consolation, light.
Behold! how God, who gives us everything, always faithfully loves His own.

Er ist Gott und Herr und König, er regieret ewiglich.
Zion! sei ihm unterthänig, freu' mit deinen Kindern dich!
Sieh! Dein Herr und Gott ist da; Hallelujah! Er ist nah!

He is God and Lord and King, He reigns eternally.
Zion! obey Him, Rejoice with your children!
Look! Your Lord and God is present; Hallelujah! He is near!

1	2 - 3	4	5 - 6	7

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree for Ms. Giesbrecht Segger

I

A Brief History of the Genevan Psalms

> *There is hardly anything in the world with more power to turn or bend, this way and that, the morals of men, as Plato has prudently considered. And in fact we find by experience that [music] has a secret and almost incredible power to move our hearts in one way or another.*[1]

In his foreword to the Geneva Psalter of 1545, Jean Calvin expounds the virtues and vices of the gift of music and sets down reasons for allowing only the singing of biblical texts, specifically psalms, in the worship service. He advises

> *. . . that instead of the songs that [the world] has previously used, in part vain and frivolous, in part stupid and dull, in part foul and vile and consequently evil and harmful, it may accustom itself hereafter to sing these divine and celestial hymns with the good King David.* [2]

The French or Geneva Psalter of 1562 was the culmination of almost thirty years of development, under the guidance of Calvin. It began with the so-called Strasbourg Psalter (*Aulcuns pseaulmes et cantiques mys en chant)* of 1539, which contained 19 versified psalms with 18 melodies, a decalogue hymn, a Credo and Simeon's canticle.[3] Gradually increasing in content, a series of partial psalters served as testing grounds for developing the most suitable vehicles for congregational singing by means of rhythmic and melodic modifications.[4] The texts, metrical versifications of the biblical psalms, were furnished by two poets, Clément Marot (ca. 1497-1544) and Théodore de Bèze

---

[1]Jean Calvin, "Foreword: Geneva Psalter (1545)," *Source Readings in Music History: The Renaissance*, selected and annotated by Oliver Strunk (New York: W. W. Norton, 1965), 157.
[2] *Ibid.*, 158.
[3]Walter Blankenburg, "Church Music in Reformed Europe", trans. by Hans Heinsheimer, *Protestant Church Music: A History*, ed. Friedrich Blume (New York: W. W. Norton, 1974), 517.
[4]Erik Routley, *The Music of Christian Hymns* (Chicago: G.I.A.Publications, 1981), 28-34.

(1519-1605). Marot began paraphrasing psalms into French verse while at the court of Francis I in Paris. When the authorities disapproved, he fled to Geneva, where he worked with Calvin on the Psalter until shortly before his death in 1544.[5] De Bèze arrived in Geneva in 1548 and eventually completed the Psalter; forty-nine psalms are attributed to Marot, the remainder to de Bèze. The completed psalter also contains four canticle/hymn texts by Marot: *Nunc dimittis* (canticle of Simeon), a decalogue hymn, and two table hymns for use as graces before and after meals.[6] It gained immediate and extraordinarily widespread acceptance and popularity. There were at least twenty-five editions published in 1562. By 1685, when Louis XIV eliminated any chance for denominational pluralism by reinstating the principle *une roi, un loi, une foi* (one king, one law, one faith), some 225 separate French psalter publications, amounting to several hundred thousand copies, were in circulation.[7] The total number of Huguenots at the time must have been about two million. For them the Psalter, "accepted and conscientiously revered as second in value only to the Bible, was a precious possession, not only read, but memorized".[8]

Musical Characteristics of the Psalm Tunes

Regarding desirable musical qualities, Calvin writes: "Touching the melody, it has seemed best that it be moderated in the way that we have adopted in order that it may have the weight and majesty proper to the subject and may even be

---

[5] Waldo Selden Pratt, *The Music of the French Psalter of 1562* (New York: Columbia University Press, 1939), 13.
[6] Blankenburg, 518.
[7] O. Douen, *Clément Marot et le psautier huguenot*, 2 vols. (Paris, 1877-78), II, 503-621, cited by Pratt, 20-21.
[8] Pratt, 20.

suitable for singing in Church. . .".[9] This formula reflects Calvin's concern for "songs not merely honest but also holy". It provides neither technical advice nor clues as to source material. Calvin seemed content to rely on the expertise of his musical collaborators. The sources of the tunes in the 1562 psalter are not easily ascertained. Several melodies were retained from the 1539 edition and can be ascribed to Matthäus Greiter and Wolfgang Dachstein. Guillaume Franc, the first reformed cantor at St. Peter's, Geneva, is considered editor of the Genevan publications of 1542 and 1543. Louis Bourgeois, chief music editor of the 1551 publication, arrived in Geneva in 1545, taking over Franc's positions as cantor and editor. Franc and Bourgeois are responsible for the majority of the melodies, although "Maitre Pierre" provided some additional melodies around 1560.[10] There are 123 melodies for the 150 psalms and several canticles in the completed psalter.[11]

According to Walter Blankenburg, the melodic fabric of the psalm tunes reflects the sixteenth-century practice of "arranging, modifying, or sometimes transforming existing materials."[12] He cites C. Haein and H. Hasper who agree that the roots of the Genevan melodies are to be sought mainly in medieval church songs. Thirteen examples of Gregorian models and fragments are listed, and these origins are seen as an outgrowth of Calvin's stressing the connection with the old church. Routley, on the other hand, allows only six tunes as plainsong derivatives, and considers as rather odd the notion of

---

[9]Calvin, 158.

[10]Pierre Pidoux, *Les Psaumes en vers Français, Fac-simile de l'édition genevoise de Michel Blanchier, 1562* (Genève: Libraire Droz S.A., 1986), 17. While speculations as to the identity of "Maitre Pierre" have been made by O. Douen and Henri Bordier, after careful consideration of Pierre Dubuisson, Pierre Dagues, Pierre Vallette and Pierre Davantes, all in Geneva during the Psalter's development, Pidoux suggests leaving the question of identity unanswered, even if it appears (to him) that Pierre Davantes is the solution.

[11]Blankenburg, 520.

[12]*Ibid.*, 521-22. Pidoux (p.17) cites seven psalms derived from medieval church songs, adding that a more thorough knowledge of the Gregorian repertoire may reveal others.

kinship with medieval convention, "remembering the theology of Geneva."[13] It appears that Blankenburg refers to musical structure, rather than theological aspects in his observation.

Predictably, many melodic fragments can also be traced to secular songs, some alluding to Meistersinger models.[14] Pratt refers to the evident use of "'motto-lines', a common practice of the times," in creating the tunes. Thus the first line may be borrowed from a secular chanson, to be succeeded by independent and new material.[15] Although originating from various sources, the melodic components are integrated so as to form organic entities. The melodic idiom of the psalms is characterized by an amazing uniformity:

> *The fact that most of the Geneva psalm tunes have their origin in various existing models did not, however, prevent the various melodists from following an editorial concept completely unified in its basic principles and obviously guided by Calvin himself. They developed an entirely original melody type, different from melody types of other Reform regions.*[16]

Furthermore, Blankenburg also allows for the likelihood of some tunes having been altogether newly composed.[17]

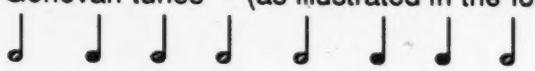
Rhythm and Melody

Blankenburg singles out rhythm as the characteristic accountable for the widespread acceptance of the Genevan Psalm tunes.[18] The Genevan melodies

---

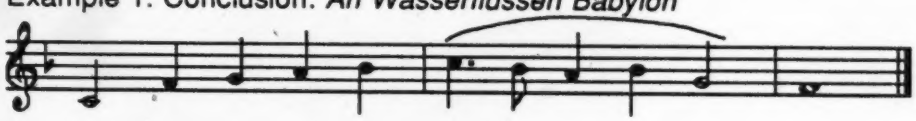
[13]Routley, 32.
[14]Blankenburg, 519.
[15]Pratt, 62.
[16]Blankenburg, 523.
[17]*Ibid.*, 522.
[18]*Ibid.*, 523.

make use of only two note values, half and quarter notes (in modern notation), alternated and grouped with great variety to form a broad spectrum of rhythmic patterns accessible to the lay singer, including the use of syncopation. Breathing points are notated regularly. The notation is basically syllabic, though a few ligatures can be found. However, melismatic formations, as were used in Lutheran chorale composition, are never found. Although Wolfgang Dachstein's *An Wasserflüssen Babylon* serves as a rhythmic model for some Genevan tunes [19] (as illustrated in the following example),



a melisma such as the concluding line of this well known chorale (see Example 1) is nowhere to be found in the psalm tunes.

Example 1. Conclusion: *An Wasserflüssen Babylon*



In contrast to the prevailing mode of Meistersinger-inspired syllable counting in contemporaneous German poetry, the modernity of the French poetic meters and strophic forms contributed to the rhythmic interest for which Genevan melodies are noted.[20] The variety of strophic forms was intended to facilitate memorization of text and tune.[21] "In the 125 tunes[22] of the French Psalter, there are 110 different meters, each of which demands a particular form of tune."[23]

---

[19] *Ibid.*, 523.
[20] *Ibid.*, 523.
[21] Pidoux, 8.
[22] Here, Pratt differs from Blankenburg's confirmation of 123 tunes.
[23] Pratt, 26.

Whereas such rhythmic variety undoubtedly accounts for much of the immediate popularity of the Genevan Psalter, Routley also lists some melodic and formal features which foster singability and appeal to "congregational sense." Citing Greiter's Psalm 119, *Es sind doch selig alle, die*, familiarly known by its later text underlay, *O Mensch bewein'* (see Example 2), as the musical source of the Genevan Psalm 36 (see Example 3), he observes of the latter:[24]

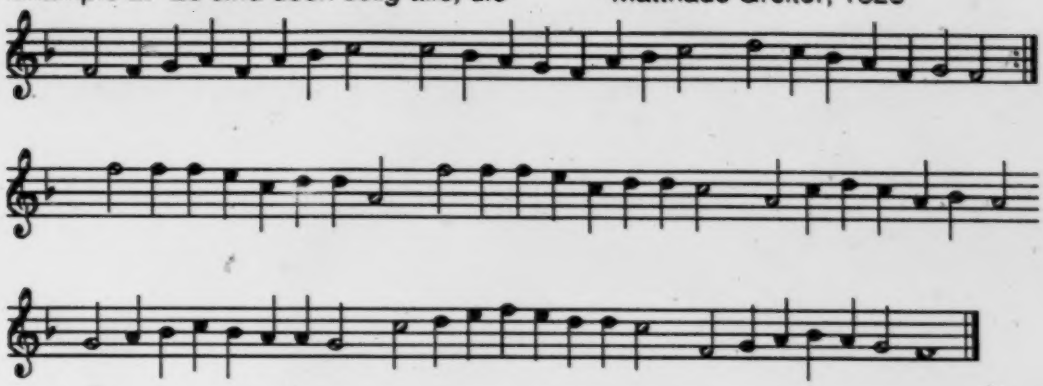
> *1) It uses the Lutheran repeated first phrase, though it makes no reference to it at any later point.*
>
> *2) It uses only two note-values, has no syncopations, and uses the same rhythmic pattern for every line of words.*
>
> *3) It is symmetrical; the stanza consists of four groups of three lines 8.8.7.*
>
> *4) It combines great length (the stanza has more syllables than that of WACHET AUF) with great simplicity of construction; note especially the repetitions, not only of the first long phrase, but of the first phrase after the double bar (with a notable point of development in the alteration of just one significant note), and in the construction of the last long phrase out of one line repeated at two different pitches from its original statement.*
>
> *5)-a consequence of 4)- the tune actually uses very long phrases, not a succession of emphatic short ones as the longer Lutheran ones often do.*
>
> *6) A great deal of tune moves by step. In 92 notes there are only fourteen movements by leap, and except at phrase-joins they are all of a third: but there is an octave leap upwards at the half way point, where it is most needed.*
>
> *7) It completes all this within the compass of an octave.*[25]

---

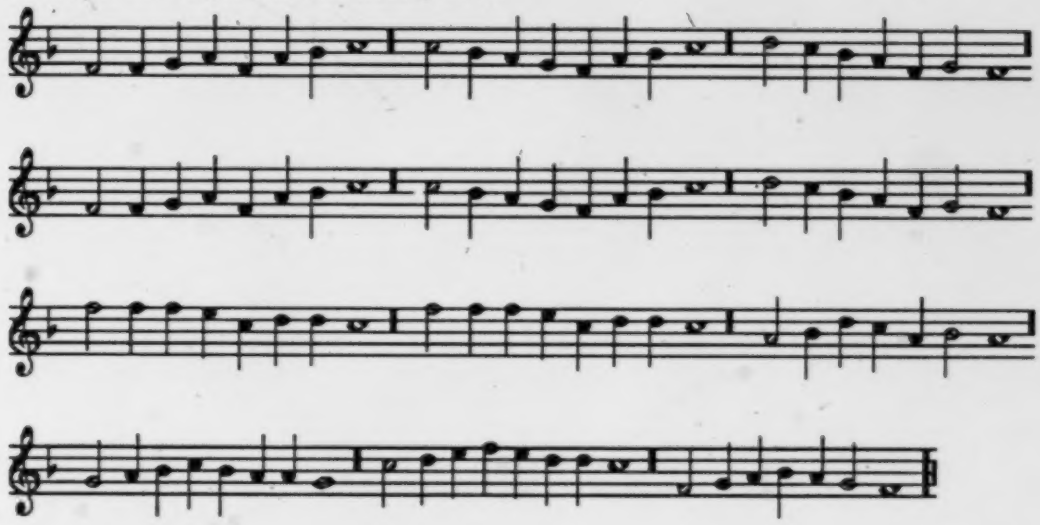
[24]Routley's quotation in E flat has here been transposed to F for easier comparison with the Genevan version, from which it differs in the use of a double bar and the altered concluding note of the ensuing phrase.

[25]Routley, 29.

Example 2. *Es sind doch selig alle, die* Matthäus Greiter, 1525



Example 3. Genevan Psalm 36, 1551

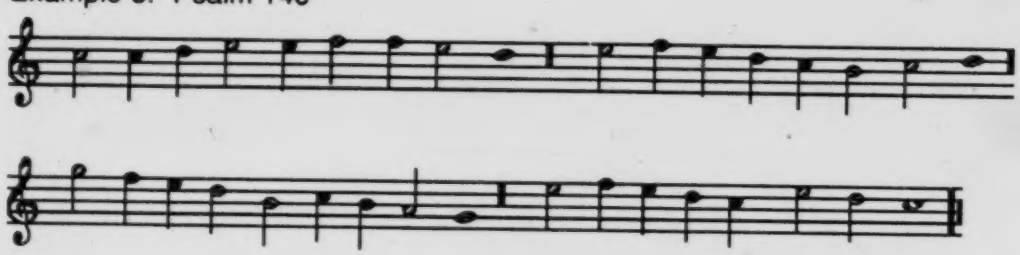


The eight traditional church modes were still used as the basis for composition in the mid-sixteenth century, as many Genevan Psalms illustrate, e.g. Psalm 100 (Example 4):

Example 4. Psalm 100

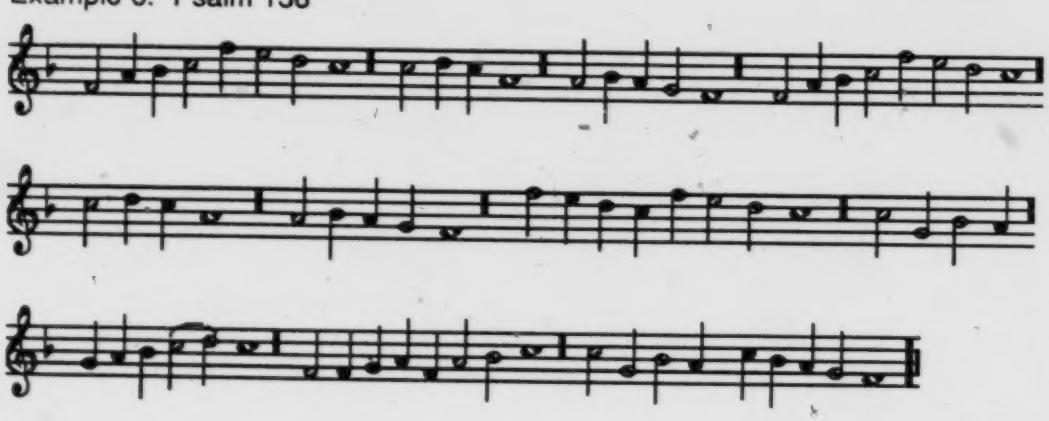
However, as Routley points out, the tunes which travelled the fastest were in the newer Ionian (Major) mode, as shown in Example 5.

Example 5. Psalm 140



This 'major mode' was soon found to be most singable for the lay singer, and tunes such as Psalm 138 (Example 6), which outline the basic major triad, have served as the basis for many subsequent hymn melodies.

Example 6. Psalm 138



Diffusion of the Psalms

Though Calvin allowed only unaccompanied unison singing during the worship services, the psalm tunes were popular as the basis for polyphonic arrangements, intended for use in the home. Louis Bourgeois was the first to publish four-part homophonic settings of psalm tunes, *Pseaulmes cinquante . . .* (1547, Lyons). Claude Goudimel's *Les pseaumes...mis en musique a quatre parties...Par les héritiers de François Jaqui* (the *Jaqui Psalter)* published in Paris in 1564 and Geneva in 1565, was the first complete collection of the psalms in strictly homophonic settings. Its circulation far exceeded that of all other editions of the Genevan Psalter.[26] Excepting some isolated instances of wandering cantus firmi, all sixteenth-century polyphonic psalms carry the cantus firmus in the tenor. Nevertheless, such homophonic treatment as Goudimel and Bourgeois used in these settings became a characteristic ingredient of the turn of the century cantional style. Eventually it inspired such collections as the German Osiander's *Fünfzig geistliche Lieder und Psalmen. . .* (1586). This work prompted Mareschal to adopt the modern soprano-cantus firmus scoring to his edition of the Lobwasser Psalter (see below, p.12).[27] The "most widely disseminated polyphonic" psalter after Goudimel's 1565 publication was Claude le Jeune's four- and five-part homophonic arrangement, published posthumously in Paris in 1601.[28] More elaborate polyphonic settings were composed by a number of composers, including Le Jeune, Philipe Jambe de Fer, Jacques Arcadelt, Michel Ferrier and Thomas Campion.[29] The most outstanding polyphonic arrangement of the Genevan Psalter is by Sweelinck.

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[26]Blankenburg, 533, 535.
[27]*Ibid.* 557.
[28]*Ibid.*, 541.
[29]*Ibid*, 536-37.

His four- to eight-part settings were published in four volumes in 1604, 1613, 1614 and 1621[30] (the first two in Amsterdam, the last two in Haarlem). These psalm motets, with French texts, almost always present the cantus firmus unchanged.[31]

The Genevan Psalter was broadly circulated through translations into numerous languages: Dutch, Flemish, German, English, Danish, Italian, Spanish, Portuguese, Swiss, Gasçon, two forms of old French, Polish, Bohemian, Hungarian, Slavic, Bantu, Malay, Tamil, Persian, Latin and Hebrew. In each case, the Genevan text served as the basis for the translation.[32] The Dutch translation of the Genevan Psalter by Datheen was used by Dutch settlers in South Africa since 1652.[33] In 1937, J. D. du Toit completed the translation of all the Genevan Psalms into Afrikaans.[34] The melodies, however, were revised as to accidentals and rhythm, as well as adapted to fit the Afrikaans translation. Many new tunes were added; only 14 Genevan melodies remained unchanged.[35] A new revision of the psalms restoring the Genevan melodies was completed for the 1978 *Psalms Gesange.*[36] It contains a large proportion of Genevan Psalm tunes. The sources of the melodies are as follows:

92 melodies from the Genevan Psalter of 1562
15 Genevan tunes adapted to fit the Afrikaans text

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[30] *Opera Omnia*, ed. R. Lagas and others (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1957-), ii, iii, iv.
[31] Blankenburg, 567-68.
[32] Pratt, 20-21.
[33] Prof. Dr. G. G. Cillié, "*Die Kerklied in Suid-Afrika*, 1652-1800," in *'n geskiedenis van die Afrikaanse Protestantse Kerklied*, ed. Dr. J. H.H. du Toit (Transvaal: NG Kerkboekhandel, 1983), 1-10.
[34] D. J. C. van Wyk, *"Die Beryming van die Psalms in Afrikaans,"* in du Toit, 65.
[35] W. E. H. Söhnge, *"Die Psalmmelodieë vir die 1937-Psalmberyming,"* in du Toit, 76-91.
[36] *Die Berymde Psalms . . . met die Evangeliese Gessange. . .* (Outersreg: B.B. Kerk-Uitgewers, 1978).

15 melodies from the sixteenth century, adapted to the Afrikaans text
8 German chorales
12 new tunes from the 1937 *Psalmboek*
13 melodies by contemporary South African composers.[37]

Germany

In Germany, the most noteworthy translation was that of Ambrosius Lobwasser, a Lutheran lawyer from Königsberg, whose Psalter was published in Leipzig in 1573. The concurrent publication of Goudimel's four-part settings with Lobwasser's translations brought widespread acceptance of the French melodies in Germany, where it had a much larger circulation than any other polyphonic psalm-lied collection.[38]

Switzerland

German-speaking Switzerland received the Genevan Psalms via Königsberg and Leipzig rather than Geneva, a tribute to the popularity of Lobwasser's translation. Although originally in unison, as was the norm for the Genevan Psalms, four-part Goudimel arrangements, mostly from the *Jaqui* Psalter, penetrated the various regional songbooks until congregational singing in four parts became commonly accepted and practised. These four-part editions continued to be published until the early nineteenth century with 1824 the likely date of the last four-part Lobwasser edition published in Zürich.[39] In keeping with tradition, the cantus firmus remained in the tenor voice.

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37 "*Die Hersiene Psalmmelodieë*, 1976," no author, n.d., in *Die Berymde Psalms*.
38 Blankenburg, 549-550.
39 *Ibid.*, 556.

In Basel, however, Samuel Mareschal published the Lobwasser Psalter, based on Goudimel's settings, in 1606 (second printing in 1639), featuring the psalm tune in the top voice. This scoring resembles the cantional settings of the Lutheran Lukas Osiander (see above, p. 9).

England and Scotland

When religious refugees returned to England from Geneva after the brief reign of Queen Mary (1553-58), they brought with them Genevan Psalmody. Three editions of the Anglo-Genevan Psalter in 1556, 1558 and 1560 respectively adapted Genevan tunes to English meter as furnished by Thomas Sternhold, John Hopkins and William Whittingham. The year 1562 saw the publication of *The Whole Booke of Psalmes. . .* which flourished for almost a century in a succession of revised editions. These psalters were meant for private use only. An English psalter, issued at Amsterdam in 1612 by Henry Ainsworth for the English refugees, eventually made its way to Puritan Plymouth, Massachusetts, where it was used until 1692.[40]

Intended as an ecclesiastical manual, the Scottish Psalter of 1564 featured a wide variety of meters, exhibiting close ties to Geneva. One contributor, William Kethe (author of Psalm 100 in the English version), attempted close correspondence to Genevan models.[41] In 1650 it was replaced by a new Scottish Psalter. In time, the continuing influence of Genevan Psalmody in England and Scotland diminished.

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[40]Pratt, 70-71.
[41]Routley, 36-39.

Netherlands

The first Dutch versification of Genevan Psalmody was published in London, England, in 1566 by Jan Utenhove, an elder in the Dutch refugees' church. He used mainly the Genevan texts of Marot and de Bèze as his models, as well as many of the Genevan tunes.[42] It was only moderately successful. The Dutch translation of the Genevan Psalter by Peter Datheen, on the other hand, was destined to remain in general use in the Netherlands for approximately two hundred years. Ten editions were printed 1566-67, and many more followed.[43] Although not of the highest quality, Datheen's versifications utilized the language of the ordinary people, which ensured their popularity. In 1580, a Psalter by Philips van Marnix was published, using Genevan tunes but based on direct translations from the Hebrew text of a considerably higher literary quality than Datheen's psalter.[44] Finally, having prevailed by common preference,[45] the Datheen translation was replaced in 1773 by a psalter with texts extracted by a commission from three existing sources: the Psalter of Johannes E. Voet (1761), a group of poets known as *Laus Deo Salus Populo* (1759), and the composite Psalter of Hendrik Ghijsen (1686). It continued to use all the Genevan tunes.[46]

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[42]Bertus Frederick Polman, "Church Music & Liturgy in the Christian Reformed Church of North America" (Ph. D. dissertation, University of Minnesota, 1980), 16-17.
[43]Samuel J. Lenselink, *De Nederlandse Psalmberijmingen van De Souterliedekens tot Datheen* (Assen, 1959) 497-511, cited by Polman, 20.
[44]A. Sturm, "Datheen en Marnix," in *Klinkend Geloof*, ed. A.C. Honders (The Hague,1978), 29-36, cited by Polman.
[45]Cornelis P. Van Andel, *Tussen de Regels* (The Hague, 1968), 151,154, cited by Polman, 22.
[46]*Ibid.*, 166-168, Polman 23.

Developments from 1600 to the Present

Reformed Europe

In the seventeenth century, Genevan Psalms continued to be sung in Switzerland, Holland and Reformed areas in Germany. Gradually, however, the Lobwasser Psalter, used in Switzerland and Germany, was penetrated by "German, sometimes Lutheran, songs." The new thorough-bass style prompted composition of a new type of psalm arrangement called psalm-lied, in which biblical psalm texts were paraphrased, abbreviated, combined and fitted with chorale-like melodies (e.g. Becker Psalter, Neander's hymns). In Berlin, Johann Crüger arranged the Lobwasser Psalter polyphonically, which together with additional Protestant songs resulted in his *Psalmodia sacra* of 1657-58.[47] Similar trends in Switzerland removed the Lobwasser Psalter from its "position of absolute predominance" such that, in the preface to the Bern songbook of 1766, J. C. Lavater "spoke out against too much psalm singing and welcomed the fact that not all the psalms were included".[48]

A tendency to modify, discount or eliminate the Genevan Psalter materialized in the eighteenth century.[49] The original rhythmic variety and flexibility of the Genevan tunes was gradually weakened and replaced by equal note-values,[50] and accidentals removing traces of the older church modes were employed. The following example demonstrates this treatment as applied to the *Stollen* of Psalm 68 in the Dutch Psalter of 1773:[51]

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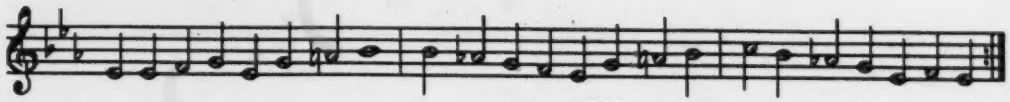
[47] Blankenburg, 551-553.
[48] *Ibid.*, 563.
[49] *Ibid.*, 579.
[50] The original rhythmic versions of the Lutheran hymns underwent a similar shift to equal note-values during the period of Pietism in the late seventeenth century.
[51] Polman, 39. It is not clear whether this Psalter also uses this tune for Psalm 36.

Example 7. *Stollen*: Psalm 68



In the second half of the eighteenth century, a succession of Reformed "songbooks" rather than "psalters" was published. Representation of Genevan Psalms was greatly diminished, as for example in the Zürich songbook of 1787, which included only a few psalm-lieder.[52] As restrictions governing the nature of music for the Reformed worship service were gradually relaxed, German Lutheran song repertory also permeated the eighteenth- and nineteenth-century French hymnals via Strasbourg. For example, in 1747, L.E. Bonnen issued *Cantiques spirituels accomodes aux airs melodieux des originaux allemands et des psaumes de David*. Moravian songs published in various French editions also influenced the song repertoire of French-speaking Calvinists.[53] In French Switzerland, however, the original Genevan tunes were retained unchanged in their entirety from 1560 to 1866 with only twelve additional *cantiques* by B. Pictet. By contrast, an 1866 hymnal contained mainly songs and only a small collection of psalms.

The nineteenth century exhibited a move in the direction of unified hymnals. In Germany, official hymnals tended to reinstate classical hymns of the sixteenth and seventeenth centuries. In Switzerland and France, a certain preference for Pietistic devotional songs and religious folk songs asserted itself. The Genevan Psalms gradually fell into disuse. In 1793, Matthias Jorissen, a reformed pastor serving both German and Dutch congregations during his tenure, published his

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[52]Blankenburg, 579.
[53]*Ibid.*, 580.

Neue Bereimung der Psalmen. Many of his translations are still in use. Johann Georg Bässler furnished new melodies intended to replace the Genevan tunes in 1806, but the only one in use today is the melody for Psalm 146, *Halleluja! Gott zu loben.* This Bässler melody, with text by Jorissen, is known through the large fantasy by the same name, Op. 52 no. 3 by Max Reger.[54]

Renewed interest in the Genevan Psalms and their original form has developed in the early twentieth century. The edition of the *Evangelisches Kirchengesangbuch,*[55] for the *Evangelisch-reformierte Kirche* in North West Germany contains all of the Genevan Psalms, mostly with texts by Matthias Jorissen, as well as the *Stammteil.*[56] The editions for Lutheran congregations do not contain psalm appendices. However, the *Stammteil* features a small number of Genevan tunes, including Psalm 84, the "Old 100th", Psalm 66, Psalm 68 (Greiter's *Es sind doch selig alle, die*), Psalm 140 (*Wenn wir in höchsten Nöten sein*) and Psalm 38.

The Netherlands, quite uniquely, preserved their psalm heritage. The Dutch Psalter of 1773 remained in use until 1967.[57] In 1973, a new *Liedboek* was published as a joint effort between the *Gereformeerde Kerken* and *Hervormde Kerk,* which uses the Genevan melodies. New versifications were furnished by a number of poets including M. Nijhoff, W. Barnard, Ad den Besten, W.J. van der Molen, J.W. Schulte Nordholt, J.Wit and K. Heerema.[58] A common Dutch

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[54] *Ibid.*, 580-83.

[55] In 1950, the *Evangelische Kirche Deutschlands* issued the *Evangelisches Kirchengesangbuch,* a hymnal whose numbers 1-394, the so-called *Stammteil,* are shared among all synods. Individual synods, however, have printed their own appendices.

[56] *Evangelisches Kirchengesangbuch: Ausgabe fur die Evangelisch-reformierte Kirche in Nordwestdeutschland* (Gütersloh: Gütersloher Verlagshaus Gerd Mohn, n.d.).

[57] Van Andel, 168-69 and 178-79, cited by Polman, 24.

[58] *Liedboek voor de Kerken* (The Hague: Interkerkelijke Stichting voor het Kerklied, 1973), cited by Frances Heusinkveld: "The Psalm-Based Organ Music of Cor Kee" (Ph.D. Dissertation, The University of Iowa, 1978), 80.

sentiment is reflected in Cor Kee's comments which evaluate the new psalm book by comparing it to the old:

> *The versification of 1773 is truly old and is old language-style, but very good and "to the point", and is still beloved among many church people. We have a new songbook, also with the psalms, but everything in different contemporary language-versification. It contains much of value, but it has lost depth (it lost the third dimension). It also is based on new theological opinions and [the] ecumenical movement.* [59]

England and Scotland

Historically, English Cathedral music was concerned mainly with anthems and service settings. By contrast, the parish churches used the metrical psalm as the fundamental musical component of worship. Early in the eighteenth century, additional tunes and hymns were added to the repertory. Some psalm books also contained anthems for the use of amateur choirs. After the Presbyterians, Baptists and Independents (Congregationalists) officially separated from the Church of England with the 1662 Act of Uniformity, new hymnody and fervor for singing accrued among them.[60] The Independents produced a number of hymn writers, notably Isaac Watts. Popular hymnody, sung in four-part harmony was advanced in the Methodist movement by John and Charles Wesley[61] who, between them, wrote some 2000 hymns.

The English *Hymns Ancient and Modern*, first published in 1889 as a product of the Oxford Movement, has "exerted extraordinary influence throughout the English-speaking world."[62] However, it includes only seven Genevan tunes.

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[59]Kee, correspondence with Frances Heusinkveld, cited *ibid.*, p. 80.

[60]There was at first objection to all forms of music in the church, including psalm singing, among these groups.

[61]Watkins Shaw, "Church Music in England from the Reformation to the Present Day," in Blume, 697-727.

[62]William Jensen Reynolds, *A Survey of Christian Hymnody* (New York: Holt, Rinehart and Winston, 1963), 72.

Four of these are prefixed by the word "old" referring to their numbering in the English Psalter, such as Old 100th (originally Genevan 134).[63] This terminology is found in most hymnals, the majority of which include at least the Old 100th, and Old 124th (Toulon). The number of Genevan Psalms preserved in the English and Scottish traditions is relatively small.

North America

Immigrants to North America who formed the Christian Reformed Church transplanted the 1773 version of the Dutch psalter to this continent.[64] In 1914, it was displaced by an English Psalter which was the work of a "Joint Commission on a Uniform Version of the Psalms in Meter" comprising the following denominations:

The Presbyterian Church (Northern USA)
The Presbyterian Church of Canada
The United Presbyterian Church
The Reformed Presbyterian Synod
The Reformed Presbyterian General Synod
The Associate Presbyterian Church
The Reformed Church of America
The Associate Reformed Church of the South
The Christian Reformed Church[65]

This book contained only four Genevan tunes, and even these were altered.[66]

Since then, renewed interest in Genevan Psalmody has arisen in some denominations. *Rejoice in the Lord,*[67] the new hymnal of the Reformed Church of America, contains fourteen Genevan Psalms. The new *Psalter-Hymnal* of

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[63] *Hymns Ancient and Modern,* ed. of 1889 reset with the second supplement of 1916 (London: William Clowes and Sons, 1922).
[64] Polman, 48.
[65] Henry Beets, "The Psalm Revision Committee," *The Banner,* 40 (June 23, 1905), 264, cited by Polman, 61.
[66] Polman, 75.
[67] *Rejoice in the Lord,* ed. by Eric Routley (Grand Rapids: Eerdmans Printing, 1985).

the Christian Reformed Church (North America), to be released in April, 1988, contains forty Genevan tunes. The Canadian Presbyterian *Book of Praise*[68] includes only five; the American Presbyterian hymnal, called *The Worshipbook*,[69] includes nine. Another branch of the Reformed denominations, called Canadian Reformed Church, first published a *Book of Praise: Anglo-Genevan Psalter* in 1972. This book incorporates all the Genevan Psalms with English texts by a number of authors including W. Van der Kamp, W. Helder, W.W.J. Van Oene, D.Westra and W. Kuipers. The musical notation follows the example of the Dutch *Liedbook* of 1973.[70]

The *Harvard University Hymn Book* of 1964 includes twelve Genevan tunes.[71] Compared to such denominational hymnals as Baptist, Methodist, and Presbyterian, this number is rather large.

Recent Lutheran hymnals use only a few Genevan melodies. However, a number of these traditionally have been integrated into the chorale repertoire. *Freu dich sehr* is Psalm 42, unaltered; *Mit Freuden zart* is the slightly modified Psalm 138 (compare Example 8 below with Example 6); and *Wenn wir in höchsten Nöten sein* is the Decalogue. Apart from these, only a select few tunes such as Old 100th and Old 124th flourish in the Lutheran repertory.

(This space has been left blank to facilitate the placement of Example 8.)

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[68] *The Book of Praise* (Don Mills, Ont.: John Deyell, 1972).
[69] *The Worshipbook* (Philadelphia: Westminster Press, 1975).
[70] *Book of Praise: Anglo-Genevan Psalter* (Winnipeg: Premier Printing, 1984).
[71] *Harvard University Hymn Book* (Cambridge, Mass.: Harvard University Press, 1964).

Example 8. *Mit Freuden zart.*[72]

It may be concluded that only a very small number of Genevan Psalm tunes are in general use at the present time, although interest in this repertoire seems to be growing. Only in Holland and some reformed denominations in Germany, Hungary, South Africa and North America is the entire Genevan Psalm heritage preserved and used. Most reformed groups in Europe and North America use only a small selection of Genevan Psalms.

[72] *Evangelisches Kirchengesangbuch*, 81. For ease of comparison with Psalm 138, the melody has been transposed to F major.

II

Genevan Psalms in the Service

Early Usage: Unison singing, Choral Accompaniment

In the sixteenth century, Genevan Psalms were sung in unison, unaccompanied by instruments. Acknowledging the importance of instruments in the Old Testament, Calvin considered New Testament Christianity spiritually mature, no longer in need of such *"puerilia elementa"* (childish rudiments).[1] Congregational singing was supported by a choir of school children, directed by a cantor.

In Calvin's *La forme des prieres* (1542) which regulated the use of psalm singing in the service, one psalm preceding the sermon was assigned to each service. Eventually psalms were sung at the beginning of services and before and after the sermon. Beginning with the 1562 edition, tables (lists of psalm numbers) regulated their use in three weekly services (Sunday morning and evening services and Wednesday prayer service). In this way, the entire psalter was sung approximately twice annually. Owing to the particular devotional character of the Wednesday evening prayers, which differed from the more solemn Sunday services, exact rotation was not always observed. Although no allowance was made for the liturgical calendar, the Decalogue, Canticle of Simeon and Psalm 138 were assigned to the four annual Communion days. Psalm singing constituted about one-third to one-half of the service.[2]

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[1] Blankenburg, 517.
[2] *Ibid.*, 531-32.

In German-speaking Switzerland, Huldrych Zwingli proscribed all forms of music in the service. With regard to congregational singing, Article Forty-six, of his Sixty-Seven Articles which he presented at the first Zürich Disputation, January 19, 1523, states: "Singing or rather bawling in churches without piety and for gain is done simply to be seen and recompensed by men".[3] However, publications of several songbooks, following Dominik Zili's St. Gallen edition of the first Swiss Protestant hymnal in 1533, just three years after Zwingli's death, reflects a growing practice of congregational singing of hymns, including psalms.[4]

Early in the seventeenth century, sacred polyphony began permeating Reformed German (northern) Switzerland. The Lobwasser translation of the Genevan Psalms, using Goudimel's four-part settings, (see above, p.11) began to appear as a congregational songbook. The St. Gallen songbook of 1606, containing a few Goudimel arrangements, was the first of a series of four-part congregational songbooks to appear in Zürich (1636), Bern (1676), Schaffhausen (1680), and the regions where the Rhaeto-Romanic dialect was used (1683).[5] At about the same time, *Singgesellschaften* (singing societies) called *Collegia Musica* came into being in Switzerland. Such groups, which consisted of no more than twelve male voices, were founded in Zürich (1613), St. Gallen (1620 and 1659), Schaffhausen (1655), Bern (1674 and 1687) and Basel (1692). Basic to the duties of a *Collegium Musicum* was the accompaniment of or alternation with congregational singing, often relying on the settings of the Lobwasser-Goudimel Psalter.[6]

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[3]Roland H. Bainton, *The Age of the Reformation* (Princeton: D. Van Nostrand, 1956), 124.
[4]Blankenburg, 509-515.
[5]*Ibid.*, 556.
[6]*Ibid.*, 558-59.

Goudimel's simple four-part homophonic settings exerted a formative influence on the development of congregational musical participation in Protestant Church music. Like Osiander's, these settings contributed to the development of cantional style, which in the words of Osiander are presented "so that an entire Christian congregation can easily sing along". His *Fünfzig geistliche Lieder und Psalmen* were set simply and homorhythmically. The settings preserved the original rhythm and placed the melody in the top voice. They became the model for congregational hymn settings from the seventeenth century to the present day.[7]

Samuel Mareschal (see above, p.12), wrote in the Preface to his 1606 Basel edition of the Lobwasser-Goudimel Psalter: "I have learned through long experience that this category, in which the common voice. . . is set in the tenor, is not suitable for the type of singing practiced in our churches with the participation of the entire congregation".[8] These settings were intended as a choral accompaniment for congregational unison singing.

The Genevan Psalms and the Organ until 1700

Switzerland

Since Basel Cathedral was the only one in Northern Switzerland to have escaped the destructive waves of iconoclasm of 1519, it also had preserved its organ and maintained a continuous history of organ playing. Mareschal was

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[7]Friedrich Blume,"The Age of Confessionalism," trans. Theodore Hoelty-Nickel, in *Protestant Church Music: A History*, ed. by Friedrich Blume (New York: Norton, 1974), 136-37.
[8]Blankenburg, 557.

cathedral organist from ca. 1577-1640.[9] Apart from the German organist Johann (Hans) Kotter, who served in Fribourg and Basel, he seems to be the only Swiss organist to have left us compositions; four manuscript tablatures are extant. Two of these, dated 1638 and 1640, contain 35 and 109 intabulations respectively, of his 1606 cantional settings of the psalter.[10] These are simple settings in chordal style with an embellished cantus firmus in the top voice. Within a predominantly four-part texture, increasing to five or six parts at cadence points, some simple figurations are used in either hand, similar to the colorist school of the sixteenth century.[11] While such textural characteristics rule out congregational accompaniment, these settings may have been used as preludes, interludes, postludes or for *alternatim* versets. They likely served liturgical functions similar to those established by the organ playing of Gregor Meyer (ca. 1510-1576), Mareschal's predecessor. He had first been employed in 1561 to play after the noon and evening sermon, later to play after the morning service as well. Eventually the organ began to be used in alternation with verses sung by the congregation.[12]

The Netherlands

Calvin's regulations for unison psalm singing were heeded in the reformed congregations in the Netherlands. Although a precentor would lead the congregational singing, it appears that the singing was poor from the outset.

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[9]Jean-Marc Bonhote, Preface, *Samuel Mareschal, Selected Works,* in *Corpus of Early Keyboard Music,* ed. Willi Apel (American Institute of Musicology, 1967), v. 27, vii.
[10]Blankenburg, 564.
[11]Bonhote, *op. cit.*, 8-31.
[12]Blankenburg, 516.

For example, a resolution of church officials of the St. Eusebius Church at Arnhem noted in February, 1610:

> *Because there is so much dissonance in singing, which probably is caused by the fact that many in the church can not hear the precentor, it has been approved that he will stand in front of the pulpit.* [13]

According to Heusinkveld, this decision did not achieve the desired effect, and on January 26, 1623, the precentor Jan Ariens was ordered to lead the singing with a *pikstok* (baton).

While the homophonic settings by Le Jeune and Goudimel were circulated throughout Holland, they would not have been sung in church, excepting in certain areas where Goudimel's settings were accepted and sung as four-part congregational songs.[14]

In contrast to the iconoclasm in Switzerland, Dutch organs were saved due to their well established status as civic rather than church property. Public concerts of a secular and popular nature were played by organists employed by municipal administrations. According to Peter Williams, "town officers wanted these large instruments, partly to outdo their neighbours, partly for daily recitals before or after (but not during) the Services."[15] The Reformed churches followed Calvin's guidelines in ruling out the use of instruments in the service. However, one may infer that there was some dissension from the 1574 Dordrecht Synod's proscription of all organ music in the worship service.[16] Although church authorities were urged by synodical decrees to banish the

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[13]Dirk J. Balfoort, *Het muziekleven in Nederland in de 17de en 18de eeuw* (Musical Life in the Netherlands in the 17th and 18th Centuries) (Amsterdam: P.N. van Kampen & Zoon, 1938), 26, cited by Heusinkveld, 82.

[14]Blankenburg, 566-67.

[15]Peter Williams, *The European Organ 1450-1850* (London: Batsford, 1966), 27.

[16]Balfoort, 26, cited by Heusinkveld, 82.

organ from the church altogether, few instruments were demolished. Instead, churches seem to have preferred co-operating with the civic administrators in matters of organ maintenance. Notwithstanding this controversy, a limited soloistic use of the organ was tolerated throughout the sixteenth century; organ playing before and after the service in the form of psalm preludes, is likely to have preceded the official approval by the 1618 Dordrecht Synod. Psalm singing remained unaccompanied throughout the sixteenth century.[17]

A book was published in 1640 on the "use and non-use" of the organ in the Dutch churches, by Constantin Huygens.[18] It seems to have contributed to the end of general opposition to the organ in the church, and the establishment of its liturgical use, including congregational accompaniment. These traditions are practised by Reformed Dutch organists to the present day.[19] He outlined procedures as follows:

> *. . . the lengthy introduction to the first Psalm to be sung also served as the prelude to the entire service, and the organist was expected to improvise on the Psalm melody for as long as necessary, often five to ten minutes, building up to a suitable climax, when the congregation was expected to join spontaneously in singing; for other Psalms during the service the introduction and interludes were shorter, except for the collection psalm, when a much longer introduction was again in order; for the final Psalm, the situation was reversed and the organist's improvisatory coda also formed the postlude for the service.*[20]

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[17]Henry A. Bruinsma, "The Organ Controversy in the Netherlands Reformation to 1640," *Journal of the American Musicological Society*, VII-3 (Fall, 1954), 205-212.

[18]C. Huygens, *Gebruyck of Ongebruyck van't Orgel inde Kercken der Vereenighde Nederlanden* (Leiden, 1640), cited by Bruinsma, 210.

[19]Bruinsma, 210.

[20]Bruinsma, 211.

However, even though many churches had come to accept organ playing in the service by the late 1630's, in Amsterdam the organ was banned from liturgical use until 1687.[21]

In the section that follows, the repertoire sources and composers of Dutch psalm-based organ works will be discussed. A sparseness in repertoire is apparent, if one considers the abundance of magnificent historical organs in the Netherlands and the plentiful references to organists in records of this period. Although it may be argued that the improvisational tradition may be partly responsible for the lack of written music,[22] it does not explain why the Lutheran church in neighboring Europe produced a rich harvest of chorale preludes, despite widespread improvisational practice.

Manuscript sources of early Dutch psalm-based organ music

The *Susanna Van Soldt manuscript*, 1599, was discovered in England, and contains eleven "sallems" set for keyboard in a simple four-part cantional style which is expanded to five voices at cadences. It is the first collection of keyboard settings of Genevan Psalm tunes, and is believed to have been copied in the Netherlands during the 1570's.

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[21]Piet Visser, "The Organists," *The Organ and Its Music in the Netherlands, 1500-1800* (Antwerp: Mercatorfonds, 1971), 110-113, cited by Rudolf Zuiderveld, "Seventeenth-Century Dutch Keyboard Compositions Based on Genevan Psalm Tunes" (DM.A. Essay, Univ. of Iowa, 1978), 9.

[22]Zuiderveld, 11.

The *Camphuysen* (1652)[23] and *Broekhuyzen* (1668-69)[24] *manuscripts*, containing nine and two psalm settings respectively, also employ a simple homophonic keyboard style. The melody, placed in the right hand, is accompanied by chords in the left.[25]

Sweelinck

Jan Pieterszoon Sweelinck (1562-1621), organist at Oude Kerk, was the city organist of Amsterdam. He is a key figure both in Genevan Psalm-based organ repertoire and in the development of the North German Baroque organ school, which encompasses important organist/composers from Samuel Scheidt to J.S. Bach. Amsterdam was the training ground for Scheidt (Halle), Melchior Schildt (Hannover), Heinrich Scheidemann and Jacob Praetorius (Hamburg), among others.[26] Sweelinck, known as the *hamburgischer Organistenmacher* (maker of Hamburg organists)[27], inspired and taught the first masters of Lutheran chorale-based organ literature.

Sweelinck's psalm variations,[28] like the chorale variations, combine figurational technique (influenced by the English virginalists and possibly the Spanish *differencias)* with contrapuntal writing. Four common types of settings

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[23]*Camphuysen Manuscript*, ed. Alan Curtis, *Monumenta Musica Neerlandica* III (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1961), 73-82; Psalm settings described in Rudi A. Rasch, "Some Notes on the Camphuysen Manuscript," *Tijdschrift voor Nederlandse Muziekgeschiedenis* XXIII-1 (1973), 30-43; cited by Zuiderveld, 10.

[24]*Broekhuyzen Manuscript*, ed. H. J. Garms, *Weekblad voor Muziek* X (1903); Psalm settings described in Rasch, 30-43; cited by Zuiderveld, 10.

[25]*Ibid.*, 12.

[26]Corliss Arnold, *Organ Literature: A Comprehensive Survey*, 2nd ed. (Metuchen: The Scarecrow Press, 1984), I, 62.

[27]Johannes Mattheson, *Grundlage einer Ehrenpforte*, facsimile ed., Max Schneider (Kassel: Bärenreiter, 1969), 332.

[28]Jan Pieterszoon Sweelinck, *Keyboard Works: Settings of Sacred Melodies*, ed. Alfons Annegarn, *Opera Omnia*, (Amsterdam: 1974), vol. I, fasc. II.

are bicinium, tricinium, motet-like (fore-imitation) and settings with ornamented cantus firmi. In the first three types, the cantus firmus is heard primarily in long note values with occasional embellishment by way of figuration. These styles became the basis of the early chorale preludes transplanted by Sweelinck's pupils to German soil, where use of the pedal was incorporated. Sweelinck's sacred keyboard works include three sets of variations on Genevan Psalm tunes, two on Gregorian melodies and eight sets based on German chorales. It is surely an irony of musical history that what for Sweelinck could only have been works intended for pedagogical purposes or recital use outside the service became in the hands of his students a liturgical form whose importance, breadth of usage and development in the Lutheran church as well as in the history of organ literature is unparalleled.

Henderick Speuy and Anthoni van Noordt

The first printed Dutch keyboard music is *De Psalmen Davids/gestelt of het Tabulature van het Orghel en de Clavecymmel/met 2. partijen* (1610) (The Psalms of David/arranged for Organ and Harpsichord Tabulature/in two parts) by Henderick Speuy (ca. 1575-1625).[29] The cantus firmus is always presented unadorned, while the accompanying voice participates in figuration and some fore-imitation. The simplicity of the psalm tunes' treatment may have been meant to convince the authorities to allow liturgical organ playing.[30]

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29 Henderick Speuy, *Psalm Preludes* (1962), ed. F. Noske (Amsterdam: Edition Heuwekemeijer, 1962), cited in Willi Apel, *The History of Keyboard Music to 1700*, trans. and rev. by Hans Tischler (Bloomington: Indiana University Press, 1972), 338.

30 Zuiderveld, 20-30.

The *Tabulatur-Boeck*, 1659, by Anthoni van Noordt (d. 1675)[31] contains fantasias and psalm settings. The 10 psalm tunes are treated in a total of 41 individual variations, similar to the style of Sweelinck but clearly intended for use with pedal. The unembellished cantus firmus, in one voice in a predominantly four-voice texture throughout a given movement, is always clearly discernible.

Klaas Douwes

Klaas Douwes published his *Grondig Ondersoek van de Toonen der Musijk* (1699) (Fundamental Study of the Modes in Music) in Franeker, Friesland (a northern Dutch province), as a pedagogical organ book which illustrates accompaniment of psalm singing. The simplicity of the three-part settings indicates that the intended user would be a village organist, i.e. an amateur. Its popularity is attested to by a second publication of the book some seventy-five years later in Amsterdam, in 1773.[32]

It becomes clear that by the turn of the eighteenth century organ accompaniment of psalm singing was the norm, and that along with improvised accompaniment, artless, easy settings, such as those of Douwes, were in circulation.

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[31] Anthoni van Noordt, *Psalmenbearbeitungen für Orgel*, ed. by P. Pidoux (Kassel, 1954), cited in Apel-Tischler, 765.

[32] Th. Lambooij, "Klaas Douwes van Tzum (Fr.) en zijn Grondig Onderzoek van de Toonen der Musijk," *Mens en Melodie* VIII-3 (1953), 82, cited by Zuiderveld, 18.

Developments in Neighboring Europe Since 1700

The eighteenth and nineteenth centuries witnessed a general decline in organ building and organ composition. As a result of great political and social change, church music did not flourish with the same vigor it had enjoyed during the sixteenth and seventeenth centuries.[33]

Germany

In the nineteenth century, important organ composers in Germany, such as Mendelssohn, Liszt, Schumann (pedal piano), and Brahms, were musicians whose primary media were piano and orchestra. Thus organ compositions absorbed characteristics of symphonic and pianistic literature.[34] However, with few exceptions, churches were staffed by amateur musicians, from the ranks of local school teachers, to whom such literature was technically inaccessible.

We may assume that preludial practices such as outlined in Kittel's *Der angehende praktische Organist*, 1801, 1803 and 1808[35] and Türk's *Von den wichtigsten Pflichten eines Organisten*, 1787[36] were similar to those in Calvinist Germany and Switzerland, although publications are rare. In his preface Türk lists among other professional requirements, the following:

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[33]For elaboration on this topic, the reader is directed to Georg Feder, "Decline and Restoration," trans. Reinhard G. Pauly, in Blume, 317-404.

[34]The chorale preludes of Brahms may be cited as an exception.

[35]Johann Christian Leberecht Kittel, *Der angehende praktische Organist, 1801, 1803, 1808,* facs. ed., intro. Gerard Bal, in, *Bibliotheca Organologica*, ed. Peter Williams (Buren: Frits Knuf, 1981), vol. LXXII.

[36]D.G. Türk, *Von den wichtigsten Pflichten eines Organisten,* vol. V, *Bibliotheca Organologica* (Hilversum: Frits Knuf, 1966).

[the organist]:

1) must play the chorale exceptionally well, consequently must thoroughly understand thoroughbass;

2) must be able to improvise a good purposeful prelude;

3) must be well-versed in the accompaniment of [ensemble] music and be able to play in even the least used tonalities. [37]

Whereas Türk still counts on the ability of the organist to improvise his own material, Kittel does not assume such basic skills and supplies many musical examples. Both, however, insist on interludes between the lines in congregational accompaniment as shown in Example 9. Here, Kittel includes a congregational accompaniment and 23 figures (11 included in Example 9) showing harmonizations of the opening of the chorale, entitled "Entirely for the Beginner", in a four movement elaboration on the chorale *Es ist das Heil.* Eventually, interlinear interludes were abandoned, but interludes between chorale verses were widely practised.[38]

As the nineteenth century progressed, publications designed for church organists were based on the assumption that organistic abilities were rapidly declining. The representative publications on page 34 are examples of this state of affairs.

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[37]Türk, 5.

[38]As late a publication as Günther Ramin's (1898-1956) *Das Organistenamt*, 3 vol.'s, (Leipzig, 1924, 1931, 1937), re-issued (Breitkopf und Härtel, 1952-56) supplies chorale stanza interludes along with substantial chorale preludes.

Example 9. "Entirely for the Beginner."[39]

[39]Kittel, 1801, 6.

Practische Orgelschule [40] by Christian Heinrich Rinck (1770-1846), a pupil of Kittel.

Der praktische Organist [41] by Gotthilf Wilhelm Körner (1809-1865), a collection comprising three sections: Preludes in the Most Used Major and Minor Keys; Small Movements in the Old Modes; Postludes; and an appendix containing Modulations and Chorale Endings.

Orgel-Schule [42] by August Gottfried Ritter (1811-1885).

Choralbuch [43] by Alfred Dörffel, a collection of congregational accompaniments using entirely isorhythmic, simple four-part settings.

Max Reger, perhaps the most important and prolific German organ composer of the late nineteenth and early twentieth centuries, was inclined toward the use of Lutheran chorales. The only compositions on Genevan Psalm tunes in his *oeuvre* and, indeed in the entire twentieth-century German chorale prelude literature, are based on psalm-derived chorales, e.g. *Freu dich sehr, o meine Seele* (Psalm 42).

German-speaking Switzerland

As outlined in Chapter One, the trend in the eighteenth century in Reformed Europe was away from the Genevan Psalms, towards new hymnody and new musical styles. Reformed congregations, like their Lutheran counterparts, entrusted musical leadership to amateur organists and choir directors. At the same time, some reformed congregations sang in four parts, accompanied by organ or community choirs.

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[40] C. H. Rinck, *Practische Orgelschule*, op. 55 (Braunschweig: Henry Litolff's Verlag, n.d.).
[41] G. W. Körner, *Der praktische Organist*, new ed. Karl Straube and Paul Claussnitzer (Frankfurt: Peters, 1952).
[42] A. G. Ritter, *Orgel-Schule* (Leipzig: Peters, date of Preface, 1882).
[43] A. Dörffel, *Choralbuch* (Peters, n.d.).

Recently, German-speaking Switzerland has produced some contemporary organ music, though it contains little for the service. While Adolf Brunner, Willy Burkhard and Hans Studer are noted for contributions of vocal service music, their contribution to organ literature is insignificant. According to Blankenburg, Burkhard's *Kleine Partiten* on *Wer nur den lieben Gott lässt walten* , *Grosser Gott, wir loben dich*, and *Präludium und Fuge in E*; Paul Müller-Zürich's *20 Orgelchoräle* and *25 Orgelchoräle* (Bern, 1957 and 1961); and *Orgelchoräle schweizerischer Komponisten* (Bern, 1960), which contains 21 preludes, interludes and postludes by various contemporary composers, are the most important organ publications for service use.[44] Since 1965, the date of Blankenburg's writing, a number of compositions have been published (see p. 36). On the whole, organ compositions on Genevan Psalms are relatively sparse.

French-speaking Reformed Europe

New organs were installed in the cathedrals of Lausanne, 1733, Neuchatel, 1749 and Geneva, 1756. Organists accompanied the unison congregational singing in French-speaking Switzerland with the four-part Goudimel settings long thereafter.[45] Although the nineteenth century saw some innovations such as brass or polychoral accompaniment of congregational singing, musical practices in Swiss Reformed churches remained essentially unchanged. Since 1920, the use of the organ in the service has increased in importance both in accompanying congregational singing and in providing music before and after the service.

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[44]Blankenburg, 587.
[45]*Ibid.*, 578.

In contrast to German-speaking Reformed Europe, there has been some activity in psalm-based organ composition in French-speaking Reformed Europe. A series edited by Pierre Pidoux, *Collection de musique d'orgue,* containing music of the past and present, includes Swiss composers such as E. Moser and L. Wieruszowski.[46] In France, two twentieth-century collections of psalm-based organ works are *Trois Chorals pour grand orgue* [47] by Alexandre Cellier (1883-1968) and *43 Preludes on psalm tunes* by G. Schott.[48] Despite these isolated examples, one can understand why Blankenburg wrote: ". . . neither the Reformed nor the Lutheran regions have displayed in recent times any substantial artistic achievements in organ music."[49] The following compositions, included in *Organ Music in Print,*[50] update Blankenburg's listing of psalm-based works:

> Henri Gagnebin (1886-1977): *Psaumes Huguenots*, Books I to X (Geneve: Henn, n.d.); *Six Pieces Sur Des Psaumes Huguenots* (Paris: Heugel, n.d.).
>
> Andre Jean Mark Isoir (1935-): *6 Variations Sur un Psaume Huguenot,* Op. 1 (Bonn-Bad Godesberg: Forberg, n.d.).
>
> Rudolf Moser (1892-1960): *Gott Beherrscht Sein Reich, Prelude and Fugue* (Psalm 99), Op. 75 no. 2; *Nun Danket Gott, Erhebt und Preiset* (Psalm 105), Op. 26 no. 11; *Nun Jauchzet Dem Herren, Alle Welt* (Psalm 100), Op. 26 no. 12a, no. 12b; *Singt Mit Froher Stimm, Völker Jauchzet Ihm* (Psalm 47), Op. 26 no. 14; (Arlesheim: Moser).

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[46] *Ibid.*, 587.

[47] Alexandre Cellier, *Trois Choral-paraphrases sur les melodies des Psaumes de la Renaissance* (Paris: Heugel, 1936), cited in *Die Musik in Geschichte und Gegenwart,* 16 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-79) (hereafter called MGG), II, 949-50.

[48] Blankenburg, 587. This collection is cited only in Blankenburg; no further information regarding this composer or this work is available to me.

[49] *Ibid.*, 583.

[50] Walter Frankel and Nancy Nardone, editors, *Organ Music in Print,* sec. ed. (Philadelphia: Musicdata, 1984).

Lili Wieruzowski (1900-): *Hugenottenpsalmen "Choralvorspiele"* (Zürich: Hug).[51]

The Netherlands Since 1700

Similar to the development of eighteenth-century German chorale books, Dutch publications of this period featured Genevan Psalms in conventional thoroughbass settings intended for congregational singing. In 1745, *Livre de clavecin et d'orgue pour les pseaumes et cantiques de l'église reformée avec les memes notes que l'assemblé chante actuellement, reduits en voix coulantes, borné en stile et hauteur, pourvu d'agreméns et enrichi par l'art* by the organist Quirinus Gideon van Blankenburg of the Hague was printed.[52] The title reveals the adaptation of the psalm tunes to the *style galant,* with the ornamented psalm melody accompanied by figured bass.

Another thoroughbass collection, *De 150 Psalmen Davids* , published in 1746 with re-issues in 1761, and 1766 by Conrad Friedrich Hurlebusch (1696-1765), prints the psalm tunes in equal whole notes, of which the second half of each note is ornamented. Example 11 is Hurlebusch's Psalm 42 as reproduced by Blankenburg;[53] it is preceded by the psalm as reproduced from the facsimile edition of Michel Blanchier, a sixteenth-century music publisher (Example 10). It may be concluded that the congregation sang very slowly and that the original rhythms were not preserved.[54]

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[51] According to Jean Slater Edson in *Organ Preludes* (Metuchen: The Scarecrow Press, 1970), this volume contains 18 psalm preludes.

[52] *Ibid.*, 574. According to Rudi Rasch, Quirinus Gerbrandszoon van Blankenburg's (1654-1739) *Clavicimbel-en orgelboek der Gereformeerde Psalmen en kerkzangen* (1732) was reprinted in 1745. Cited from *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) (hereafter called *The New Grove*) II, 782. These would seem to be the same work, the second print appearing with French title.

[53] *Ibid.*, 571.

[54] Blankenburg, 574.

Prior to the Dutch Psalter of 1773, the singing of psalms was apparently in a lamentable state:

> *It had become a true chaos. Here they sang very fast, there again extremely slowly. Yes, it even occurred that one half of the churchgoers, tired of singing slowly, tried rebelliously to sing fast, the other half tried to outshout them, but it did not stop there, In Vlaardingen, for example, there was even a panic in the church, and in Maassluis for an entire year riots took place; houses were plundered, and even people were not safe. Unfortunately, the fight did not accomplish anything, for the singing had not undergone much improvement. Indeed, the ornaments gradually disappeared, but . . . the unrhythmical singing with the note held out at the close remained.* [55]

(In order to facilitate the placement of Example 42, the remainder of this page has been left blank.)

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[55]Balfoort, 120, cited by Heusinkveld, 87. Heusinkveld does not supply the exact source or date of Balfoort's quote.

Example 10. *Psalm 42*, as printed in the edition of Michel Blanchier, 1562.[56]

PSEAVME XLII.

TH. DE BE.

Le prophete empeſché par ſes ennemis d'eſtre en l'aſſemblee du peuple ſainct, en fait vne grande complainte: & proteſte qu'il y eſt de cœur, encores qu'il ſoit abſent de corps: declare ſes calamitez: s'aſſeure & conſole ſoy-meſme en la bonté de Dieu. Pſeaume pour ceux que les infideles empeſchent de ſe trouuer en l'Egliſe.

A In ſi qu'on oit le cerf brui-

re, Pourchaſſant le frais des eaux: Ain-

ſi mõ cœur qui ſouſ pi re, Seigneur, a-

pres tes ruiſſeaux, Va touſiours cri ant,

ſui uant Le grand, le grãd Dieu viuant.

He las dõques, quãd ſe ra-ce, Que

ver ray de Dieu la fa ce?

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[56] Pidoux, 135-36.

Example 11. *Psalm 42* as arranged by C.F. Hurlebusch, reproduced from Blankenburg's essay in *Protestant Church Music.* [57]

In the nineteenth century the Dutch continued to sing all of the Genevan Psalms in unison, with organ accompaniment. It was common for organists to play a short *Voorspel* (prelude to the psalm), a *Tussenspel* (an interlude between verses) and a *Sluiting* or *Naspel* (concluding few measures at the end of the psalm) for each psalm. A standard book used for these practices was *De Melodieën der Psalmen* by J. Worp (1821-1891).[58] For each psalm, a *Voorspel*, the psalm (called Koraal) in mostly equal half-notes, *Tussenspel* and *Sluiting*, each in four voice parts, are given. Example 12 is Worp's arrangement of Psalm 42. It is noticeable that all modal features have given

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[57]Blankenburg, 571.

[58]J. Worp, *De Melodieën der Psalmen*, 20th ed., George Stam (Groningen: J.B. Wolters Uitgeversmaatschappij, 1947).

way to harmonies characteristic of the Romantic style, including seventh chords and chromatic alterations. Even the harmonization of the *Koraal* is slightly sentimentalized, so that the original simple but strong modal character of the psalm is obscured. According to Heusinkveld, this book was so popular that, from the first measures of the *voorspel*, Dutch congregations knew which psalm was to be sung.[59] It has survived at least twenty reprintings and was also popular with the Dutch immigrants to North America. Aside from this publication, there is a great dearth of Dutch organ composition until the twentieth century.

Reformed congregations in Holland continue to sing the psalms in unison; the change to rhythmic singing occurred between the two world wars. A more straightforward style of accompaniment without *Voorspel*, *Tussenspel* and *Naspel* is customarily practised.[60] The twentieth century has witnessed prodigious activity in psalm-based organ composition ranging from the late Romantic style of Jan Zwart (1877-1937) to preludes, variations and partitas in Neo-Baroque and Neo-Classic styles by composers such as Cor Kee (b. 1900), Albert de Klerk (b. 1917) and Piet Post (b. 1919). Cor Kee's international reputation as a teacher of improvisation, particularly at the famed Haarlem Summer Academy, and his influence is clearly demonstrated by two major representatives of Dutch psalm improvisation, Piet Kee (son of Cor, b. 1927) and Klaas Bolt (b. 1927).

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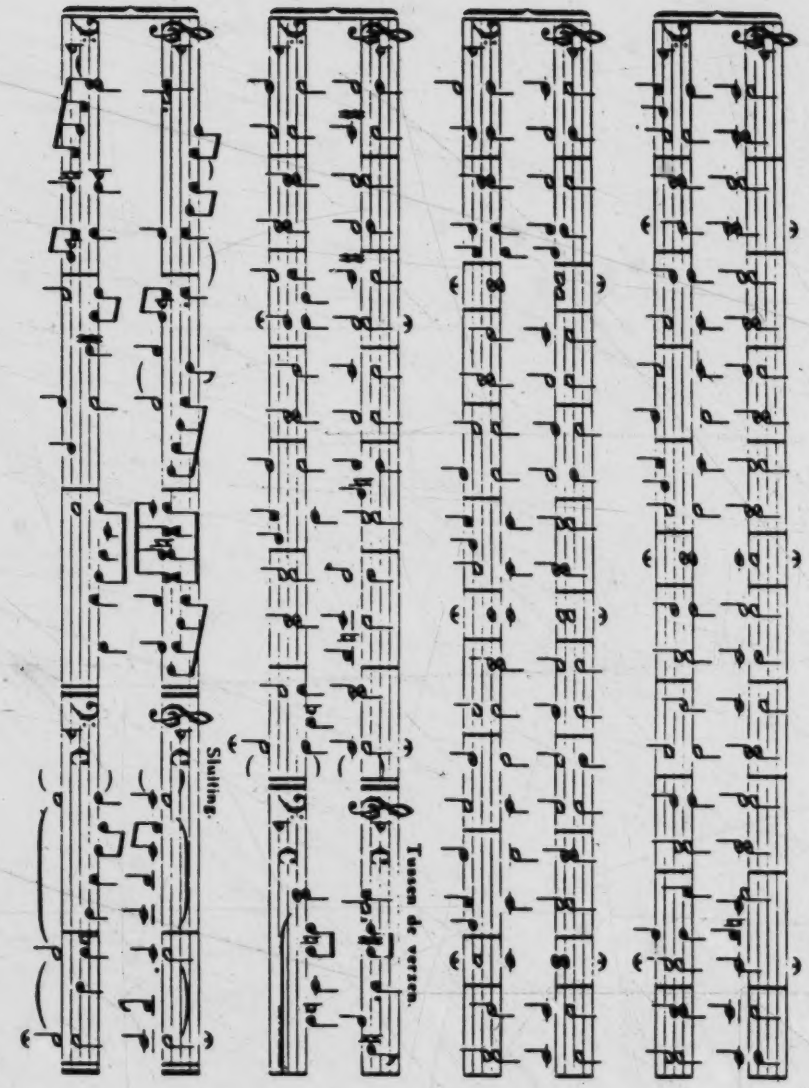
[59]Heusinkveld, 90.
[60]*Ibid.*, 90.

Example 12. *Psalm 42*, arranged by J. Worp.[61]

[61]Worp, 84-85.

Example 12 (cont'd.)



Present-day South Africa

Reformed congregations in South Africa sing the Genevan Psalms in unison, accompanied by the organ. Church musicians in South Africa are broadly European in orientation, having done advanced organ study in England, Germany, Belgium, Holland, Austria or France. While some composers active in psalm-based organ composition, such as Willem Mathlener,[62] Roelof Temmingh[63] and Henk Temmingh[64], were born and educated in Holland, others, such as Chris Lamprecht[65] and Jacobus Kloppers[66] have studied in Germany.[67] Generally, as in Europe and North America, there is more emphasis on chorale preludes than psalm-based organ repertoire. However, publications such as *18 koraalvoorspele vir die orrel*[68] (containing preludes based on psalms and hymns from the South African psalter hymnal) and *Liturgiese Orrelmusiek,* (1972-), Volumes I to V, reflect an interest in providing church organists with organ music based on the psalms and hymns of the current congregational song books. These volumes contain contemporary as well as historical settings.

Present-day North America

Although the Genevan Psalms are not commonly sung on this continent, a small number of congregations do sing them all. A selection of tunes and texts

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[62]For example, *Fantasie on Psalm 42* (1973), in *Liturgiese Orrelmusiek* ed. Barbara Louw and Jacobus Kloppers (Bloemfontein: U.O.V.S., 1975), II, 40.
[63]For example, *Psalm 42*, vers 1 en 3 (1974), in *Liturgiese Orrelmusiek*, II, 47.
[64]For example, *Twee verwerkings van Psalm 42* (1974), in *Liturgiese Orrelmusiek*, II, 14.
[65]For example, *Driestemmige verwerking [Psalm 42]* (1955), in *Liturgiese Orrelmusiek*, II, 44.
[66]For example, *Psalm 25*, in *Liturgiese Orrelmusiek* IV.
[67]Information drawn from conversation with Jacobus Kloppers, March, 1988.
[68]*18 koraalvoorspele vir die orrel*, ed. Izak Grove (Kerk-Uitgewers, 1983).

is also used by some other congregations, primarily those of Reformed persuasion.

My research into psalm-based organ composition in North America has revealed a lamentable situation. The majority of settings are based on a small selection of Genevan tunes (the reader is referred to the list of twentieth-century organ settings of Genevan Psalms found in the Bibliography). These tunes have been adopted by most denominations for general use. They include Psalm 42 *(Freu dich sehr)*, Old 100th, Old 124th *(Turn back, O man)*, and Psalm 138, modified to become *Mit Freuden zart* (see above, p. 8 and p. 20).

Collections of organ music based on Genevan Psalms or on Genevan melodies from Protestant hymnbooks are non-existent. This is in marked contrast to the vast amount of organ music based on the Lutheran hymn tunes from the Lutheran hymnals in North America. *A Selected Source Index for Hymn and Chorale Tunes in Lutheran Worship Books* by Daniel J. Werning was published by Concordia Publishing House, St. Louis, Missouri (hereafter, CPH) in 1985. This index lists selected organ music, historical and contemporary, organized according to each tune in *Lutheran Worship* and *Lutheran Book of Worship*. Two recent collections, representative of many similar ones, illustrate a denominational commitment to new music for service playing. These are: *Hymn Preludes and Free Accompaniments* in 16 volumes (Augsburg Publishing House, Minneapolis, Minnesota, hereafter APH), and *Concordia Hymn Prelude Series* in 42 volumes (CPH). Similar efforts have been made in Germany with regard to the *Evangelisches Kirchengesangbuch*. Representative collections in order of technical difficulty are:

Orgelchoralbuch zum Evangelischen Kirchengesangbuch, Stammteil. [69] This book contains three- and four-part congregational accompaniments for each chorale.

Orgelvorspiele zum Evangelischen Kirchengesangbuch.[70] For each chorale, a short prelude and intonation are given, composed by twentieth-century composers.

Orgelbuch zum Evangelischen Kirchengesangbuch, eine Auswahl. (EKG 124-278). [71] . This collection contains chorale preludes and settings by twentieth-century composers.

Searching for twentieth-century psalm-based organ repertoire, I contacted executive personnel of several publishing houses which publish organ music. One general perception prevailed with regard to this repertoire: there is presently no demand or market for organ music based on Genevan Psalms and publishers are hesitant to accept this type of music. Earlier, in 1973, CPH experimented with publishing *Seven Preludes on Genevan Psalm Melodies* by the South African, Henk Temmingh.[72]. However, the set has not sold well, and no similar collection has since been published.[73]

One may speculate as to the reason for the lack of demand and market for psalm-based organ music. Improvisational practice may be excluded as a reason, because, despite improvisational traditions in Holland, there is lively compositional activity. Furthermore, improvisational practices in Lutheran traditions, both in North America and Germany, have not precluded organ composition. The plea of a low standard of playing must be completely

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[69] *Orgelchoralbuch zum Evangelischen Kirchengesangbuch, Stammteil*, ed. by Hermann Grabner (Berlin: Merseburger, n.d.)

[70] *Orgelvorspiele zum Evangelischen Kirchengesangbuch*, ed. Hermann Meinhard Poppen, Philipp Reich, Adolf Strube (Berlin: Merseburger, 1953).

[71] *Orgelbuch zum Evangelischen Kirchengesangbuch, eine Auswahl (EKG 124-278)*, ed. Otto Brodde (Kassel: Bärenreiter, 1975).

[72] Henk Temmingh, *Seven Preludes on Genevan Psalm Melodies* (St. Louis: Concordia, 1974).

[73] Conversation with Adrian Miller, executive secretary of Concordia Publishing House, March 21, 1988.

discounted as an explanation, considering the simplicity of well-written compositions such as are found in the *Concordia Hymn Prelude Series,* for example. In some cases, organists may be playing the Dutch organ repertoire.[74] However, generally speaking, the question arises: are Reformed organists satisfied with playing the liturgical repertoire of other traditions, that is, unrelated to their own congregational hymn books?

There seems to be little encouragement and leadership given by Reformed denominational synods with regard to the playing or composition of organ music appropriate to the service. This may be the principal reason for the dearth of available psalm-based organ literature. It also explains why some noteworthy settings remain in manuscript,[75] unpublished and unavailable. Until now there have been no commissions of appropriate organ repertoire, or a critical evaluation of compositions in manuscript with a view to publication. The Publications Board of the Christian Reformed Church, Grand Rapids, Michigan started collecting information in 1980 regarding psalm-based settings for future publication, but has been occupied with the publication of the new *Psalter Hymnal*, scheduled for publication in May, 1988. The increase in Genevan Psalm tunes in the new *Psalter Hymnal,* together with the effort to restore the melodies to their sixteenth-century modal and rhythmical form, may well contribute to a renewed interest in organ and choral literature based on the psalms. The attempt to promote liturgical music through conferences and the publication of "Reformed Worship,"[76] are positive developments at the present time. Of late, the writing of psalm-based organ settings has been encouraged

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[74]This would be more evident in Canada, where, for example, Christian Reformed and Canadian Reformed Churches generally have more first and second generation Dutch immigrants than in the United States.

[75]For example, Cary Ratcliff, the composer of Psalm 19, to be discussed in chapter III, has thus far been unable to attain distribution of his collection.

[76]"Reformed Worship," ed. E. Brink (Grand Rapids: CRC Publications, Fall 1986-).

by music institutions with ties to the Christian Reformed Church. The recently circulated *Composers Workshop*, Series I and II,[77] for example, is a project undertaken by a group of composers associated with Calvin College (Grand Rapids, Michigan). It consists of two photocopied manuscript booklets, edited by John Worst of Calvin College. Series I contains eighteen organ preludes and chorales based on the Genevan Psalm tunes 6, 42, 47, 98, 100 and 124. Each is presented in one simple and one moderately complex prelude, as well as a three-part harmonization. Series II consists of twenty-two settings of Psalms 65, 116, 121, 130, 150 and the Song of Simeon. The aim of the collection is to provide contemporary organ music for Reformed worship services.[78] It may be seen as a small but positive step towards providing suitable psalm-based organ compositions.

Two commissioned psalm-based works by Gerhard Krapf should be mentioned. The *Fantasy on the Genevan Psalm CL* was commissioned by Dordt College, in Sioux Center, Iowa, and published by Dordt College Press in 1982. *Partita on Toulon* (Old 124th) was commissioned by First Presbyterian Church, Jacksonville, Illinois, and published by CPH in 1987. These are rare instances where two excellent works have become available through commissions. It is to be hoped that such hitherto isolated activity will become the norm for the future. Not only the growing number of interested individuals, but schools, churches and church authorities (conspicuously inactive to date) must begin fostering an appropriate role for the organ in the service, lest their Genevan Psalm heritage be lost.

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[77] *Composers Workshop*, Series I, II, ed. J. Worst (Grand Rapids: Calvin College, 1979,1980).
[78] *Ibid.*, introduction.

In Chapter III, three psalm-based compositions by twentieth-century North American composers will be discussed: Psalm 135 by Wolfgang Bottenberg, Psalm 84 by Jacobus Kloppers, and Psalm 19 by Cary Ratcliff.

III

Three twentieth-century North American Organ Works based on Genevan Psalms

"Holy, Holy, Holy Lord God of Hosts," Psalm 135 by Wolfgang Bottenberg

Wolfgang Bottenberg is Associate Professor of history, theory and composition at Concordia University in Montreal, Quebec. Born in Frankfurt am Main, Germany, in 1930, he entered the Jesuit order in 1952. Having graduated from Theologische Hochschule, Vallendar, in 1958, he moved to Canada,[1] where his formal music education began. Bottenberg studied with Robert Stangeland at the University of Alberta, Edmonton, and graduated with the Bachelor of Music degree in 1961.[2] His Master of Music (1962) and Doctor of Music (1970) degrees in composition were from the University of Cincinnati. He taught at Acadia University in Wolfville, Nova Scotia from 1965-73 before joining the faculty at Concordia University. He has composed for voice, choir, orchestra, chamber ensemble, piano and organ.[3] His contrapuntal compositional style is influenced by the music of Hindemith and by medieval music.[4]

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[1]Bottenberg became a naturalized Canadian in 1964.

[2]Bottenberg was the first student to graduate with the Bachelor of Music degree from the University of Alberta.

[3]Bottenberg has recently composed an organ concerto, which was played in Guelph, Ontario (information drawn from conversation with the composer, March 21, 1988).

[4]Alfred Fisher, "Bottenberg, Wolfgang" in *Encyclopedia of Music in Canada* ed. Helmut Kallman, Gilles Potvin, Kenneth Winters (Toronto: University of Toronto Press, 1981).

The prelude on the Communion hymn, "Holy, Holy, Holy Lord God of Hosts," using the tune of Genevan Psalm 135[5] (see Appendix I) was commissioned by Omer Westendorf, former owner of World Library of Sacred Music Publications in Cincinnati.[6] This hymn is contained in the 1964 and 1966 editions of the Catholic publication, *People's Mass Book* and is also contained in a 1940 hymnal.[7] (Westendorf edited various editions of the *People's Mass Book*, excepting the most recent edition).[8]

It is interesting that a Genevan Psalm tune should be found in a Catholic hymn book. However, the Genevan Psalms were not the exclusive property of the Reformed or Protestant churches from their inception. In 1564, Christopher Plantin, a printer in Antwerp, published all the Genevan texts and tunes. He had received permission from religious and secular authorities to do so. Further examination and approval by a priest after their publication could not, however, prevent their eventual condemnation. Secular authorities ordered their destruction on the grounds that, though the texts were acceptable, the tunes, having been composed by heretics, were not. It was only after this that the psalms became uniquely Protestant.[9]

In *One Faith in Song*, tune and one text stanza, adapted from Christopher Wordworth's 1862 poem, are printed directly above Bottenberg's hymn prelude. The melody differs from the Genevan Psalm tune (as cited by Pratt and the *Anglo-Genevan Psalter*) only in the rhythm of the fifth measure (compare Examples 13 (a) and 13 (b)). Instead of rests or breathing points, the ends of

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[5]Wolfgang Bottenberg, "Holy, Holy, Holy Lord God of Hosts" in *One Faith in Song* (Cincinnati: World Library of Sacred Music, 1963).

[6]Information drawn from conversation with the composer, March 21, 1988.

[7]Information drawn from conversation with Betty Reiber, World Library Publications, Chicago, March 21, 1988.

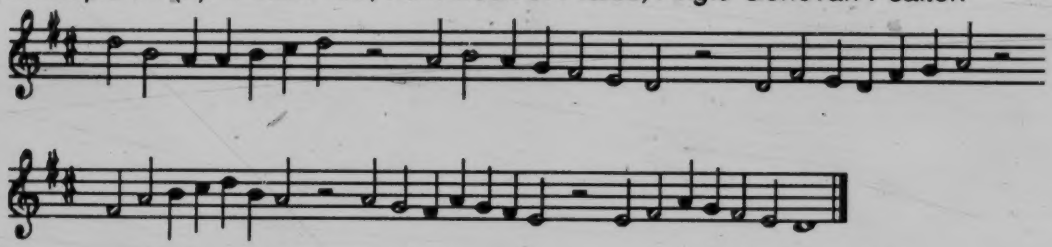
[8]Information drawn from conversation with Omer Westendorf, Cincinnati, Ohio, March 21, 1988.

[9]Howard Slenk, "Psalmody, metrical; II. The European Continent; 3. The Low Countries" *The New Grove*, XV, 353-54.

each line are notated with whole notes (the *d'* half-note in measure 6 seems to be a misprint).

Example 13 (a). Psalm 135, measures 1-6, from *One Faith in Song.*

Example 13 (b). Psalm 135, from *Book of Praise, Anglo-Genevan Psalter.*



The form of Bottenberg's prelude is a chorale fugue in the tradition of Buxtehude and Pachelbel. Each line of the soprano cantus firmus is successively fore-imitated in the other voices by a cantus-firmus derivative. Although the fore-imitation does take the forms of paraphrase or abbreviation rather than exact quotation of the cantus firmus, the piece adheres to the fore-imitational scheme throughout. In addition, the first and last pedal lines utilize the first and last lines, respectively, of the tune. The tonal language is colored by the use of functional chromaticism.

Bottenberg requests that the cantus firmus be played on a separate manual where possible. This will be managed only by organists with large hands, and it causes some awkward handling of phrases and voice leading in the alto and tenor parts. In my opinion, the sustained nature of the cantus firmus makes it

easily audible, and the overall texture is better served by playing the three upper voices on one manual.

The tranquil nature of the piece, as well as the composer's direction, "very quietly," serve to portray the intended function of a Communion hymn. It is obviously not suitable as a portrayal of the words of Psalm 135.[10]

Psalm 84 by Jacobus Kloppers

Jacobus Kloppers[11] is Professor of Music (Musicology and Organ) at The King's College, Edmonton, Alberta. Born in Krugersdorp, South Africa in 1937, his undergraduate degrees (Bachelor of Arts, Bachelor of Music) were obtained from the University of Potchefstroom. From 1961 to 1965 he studied organ with Helmut Walcha at the Staatliche Hochschule in Frankfurt am Main, Germany. During this time, he also studied at the Johann Wolfgang Goethe University; graduating with the Doctor of Philosophy Degree in Musicology in 1966. His thesis was on the interpretation of Bach's organ music. Returning to South Africa, he taught musicology and organ at the University of the Orange Free State from 1966 to 1976. In 1976 Kloppers moved to Edmonton, Alberta, where he continues to be active as teacher, composer, organist and organ consultant. A member of the Reformed Church while living in South Africa, Kloppers has been Music Director of St. John's Anglican Church since moving to Edmonton.

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[10]The words of the first stanza of Psalm 135, *Book of Praise: Anglo-Genevan Psalter:*

Hallelujah! Praise the Lord
And extol His holy Name.
You that stand within His house,
Praise His greatness, voice His fame.
You His servants, shout His laud
in the temple courts of God!

[11]Biographical information as well as the discussion of Kloppers' compositional influences and views on composition were drawn from conversation with the composer, April 1, 1988.

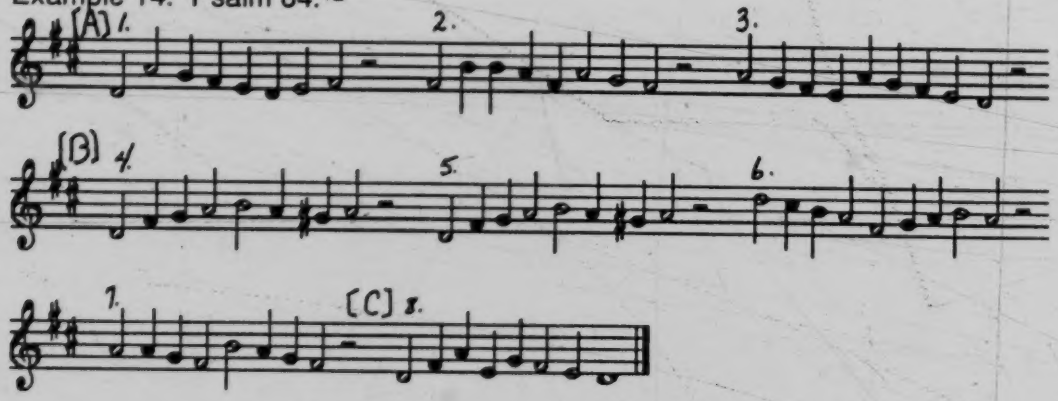
Most of Kloppers' compositions are for organ, although he has recently written some choral music. His works are mainly intended for liturgical use, with the exception of the Organ Concerto, 1986. His purpose in writing is to fill a need for organ repertoire based on hymns which are continually sung by congregations, but for which there is little organ music. Among numerous chorale preludes he has composed works on the following psalms: Psalm 98 (canon), Psalm 116 (trio), Psalm 25, Psalm 84 (toccata), and *Partita on Psalm 116*. Excepting Psalm 25, published in *Liturgiese Orrelmusiek IV*, all of these pieces are in manuscript. With the exception of *Partita on Psalm 116*, they were composed in South Africa where there is a well-established tradition of psalm singing.

The form and style of Kloppers' chorale preludes have been influenced by the chorale preludes of J.S. Bach. Kloppers' technique incorporates disciplined treatment of all contrapuntal lines, inter-relating the voices to form an organic whole. His harmonic language is also influenced by Bach, whose dissonance is often created through the use of non-essential tones (passing notes, anticipations, appoggiaturas, etc.) on their way to resolution. Other influences on his harmonic idiom have been Romantic and twentieth-century composers including Franck, Wagner, Reger, Mahler, Stravinsky, Hindemith, Bartok, Distler and more recently, French composers such as Messiaen, Alain and Dupré. Kloppers has not considered atonal or serial methods for the composition of chorale preludes for two reasons. The main consideration is that most hymns and chorales are tonal or modal in character, therefore an atonal or serial setting would be somewhat incongruent. Secondly, serial or atonal music may also be less accessible to most congregations, causing the liturgical music to be less meaningful in its intended use. An additional consideration relates to

publishers' disinclination toward liturgical music that is either too difficult or too dissonant; to a certain extent, the market manipulates the composer's style .

Psalm 84 (see Appendix II) was composed in 1973. Example 14 gives the Genevan Psalm tune. (For purposes of identification, the cantus firmus lines are numbered 1 to 8.)

Example 14. Psalm 84.[12]



It is a festive toccata constructed in motet style. There are no bar-lines; the piece employs free-style rhythms, juxtaposing duple and triple groupings. It is organized into three main sections which correspond to sections of the psalm tune, as identified by [A], [B] and [C] in Example 14. The repetition of section A furnishes a formal counterbalance to the expansive final section C. The motivic material found in sections A and C is derived from the psalm tune. The cantus firmus appears in the pedal as well as manual sections. Section A is characterized by a predominantly chordal eighth-note texture, expanding and contracting its intervallic compass in the shape of a wedge. Initiating section B, lines 4 and 5 enhance this process of expansion by sixteenth-note motion. Line.

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[12] *Book of Praise: Anglo-Genevan Psalter*, 178.

6, identified by circled noteheads, is introduced within a dense point of cumulative imitation, employing the tetrachord D-C#-B-A. Line 7 is heard at beginning and end respectively, within a point of imitation at different intervals. In section C, the last line, 8, stated 3 times, furnishes the basic material for a brilliant toccata-like closing section in which the motivic approaches of sections A and B are brought to climactic conclusion. By creating this large musical gesture through technical brilliance and full registration, Kloppers succeeds in portraying the words of the text, particularly the sixth line of the first verse. In Afrikaans, this line, "Mid festal throngs and music swelling," uses the words "joy" and "jubilation." It is these words which suggest the essence of Kloppers' Psalm 84. The first verse in English translation is:

O Lord of hosts, O God of grace,
How lovely is Thy holy place,
How good and pleasant is Thy dwelling!
O how my soul longs earnestly,
Yea, faints Thy holy courts to see
Mid festal throngs and music swelling.
My heart and flesh cry out to God;
To Him I spread my hands abroad.[13]

Psalm 19 by Cary Ratcliff

Cary Ratcliff[14] is a professional composer in Rochester, New York. Born in Santa Clara, California in 1953, he moved to Rochester in 1971. There he earned Bachelor of Music, Master of Music and Doctor of Music degrees from the Eastman School of Music. His compositions embrace a broad range of

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[13] *Ibid.*

[14] Biographical information drawn from conversation with the composer, April 4, 1988.

musical media and creative scope. Recent commissioned works include *Dancing on the Edge* for the Chloe Ensemble; *Instruments of Peace* for the Eastman Brass and Penfield Symphony; *Requiem;* a viola concerto; and an opera *Beside the Golden Door.* He regularly creates sound tracks for the Planetarium at the Smithsonian's National Air and Space Museum (Washington, D.C.). Other works for organ include *Echo Tunes* for organ with electronic delay commissioned by the American Guild of Organists, *Organ Fantasy* and numerous choral and organ works. Ratcliff is also the Youth Music Director at St. Paul's Episcopal Church in Rochester.

Psalm 19, sub-titled "The heavens are telling the glory of God!" (see Appendix III), was composed in 1979. It is the first in a set entitled *psalms for organ [sic], Book I.* [15] Other psalms included are Psalm 23, Psalm 84, Psalm 98, and Psalm 128.

Ratcliff's Psalm 19 is related more to the biblical text than to any specific versification. The biblical psalm commences by rejoicing in the glory of God as creator of the world:

> *The heavens declare the glory of God; and the firmament sheweth his handywork.*
> *Day unto day uttereth speech, and night unto night sheweth knowledge.*
> *There is no speech nor language, where their voice is not heard.*
> *Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun,*
> *Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.*
> *His going forth is from the end of the heaven, and his circuit unto the ends of it; and there is nothing hid from the heat thereof.*[16]

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[15] At the time of writing, *Book II* has not appeared.

[16] Holy Bible, King James version, Psalm 19, verses 1-6.

Verses 7 through 11 speak of God's law. The psalm ends with a prayer of supplication and the psalmist's meditation of God the creator and the revealer of the law. The final verse, 14, is: "Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer."[17] The organ setting broadly portrays the opening ideas of the psalm and the final meditation.

In keeping with the intended liturgical function of the work, structural and harmonic aspects have been limited in complexity, employing a sparse texture consisting of finely spun contrapuntal webbing. Full textured, yet transparent, polyphonic sections alternate with close-knit bicinium-like interludes. Ratcliff calls for the use of "cipher wedges"[18] which sound an eight-voice chord throughout the first 41 and the last 39 measures. This chord, marked pp for the opening 41 measures, creates a backdrop for the somewhat unorthodox performance direction, *Omniscient [sic]; incandescent.* The chord is a G major chord, overlaid with A-E-F#. These added notes essentially juxtapose D major, b minor and e minor triads with the G major sonority. It gives formal unity and enhances the creation of a cosmic soundscape or atmosphere which seems to portray the heavenly firmament (verse 1). The psalm tune (see Example 15) is quoted four times, and moderately paraphrased once.

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[17] *Ibid.*, verse 14.

[18] Wedge-shaped cleats inserted to hold down the keys.

Example 15. Psalm 19.[19]

After an eight-measure introduction, the entire cantus firmus is heard in half and quarter notes in the pedal (beginning in measure 8). It is punctuated by broken seventh chords expansively rising to the upper limit of the organ's range and accompanied by cantus firmus imitations at various intervals. At measure 42, the swell stops are cancelled. At measure 40, 6/8 meter takes over; a two-note ostinato figure in open fourths commences in the left hand, replacing the static sonority. Against this ostinato figure the top voice adapts the psalm melody to repeated 6/8 and 9/8 rhythmic variants. The ostinato continues as the pedal recites the cantus firmus in longer note values, dotted quarters and dotted halves (measures 57 to 95). The second half of the cantus firmus begins in measure 116, after the key change (measure 95) to the paired tonics, B-flat major/d minor. Although the right hand appears to concertize freely (measures 42 to 135), it is closely derived from and related to the cantus firmus by virtue of straight and inverted imitation (from measures 77 to 81, a broken chord figure interrupts these figures). With the key change at measure 95, the quartal intervallic structure of the ostinato gives way to the use of the perfect fifth, B-flat-F. One measure after the return of the original tonality (measure 135), the two-

[19] *Book of Praise: Anglo-Genevan Psalter*, 35.

note ostinato is intensified to a 3-note ostinato, consisting of broken perfect fourths. The registration is increased to ff. At measure 140, arpeggiated quartal harmonies are played in both hands an interval of a perfect fifth apart. Thus the two harmonic interval structures (perfect fourths and perfect fifths) are combined. Against the wash of sound created by the broken-chord texture the cantus firmus is assertively stated in the pedal (measures 143 to175). At the end of the broken chord texture (measure 181), the swell stops are re-engaged, sounding the opening chord (pp) of the piece. It sounds simultaneously with the climactic chord (ff) of this psalm statement which is constructed of perfect fifths (measure 182). When the ff chord is released, the pp chord appears as if from the heavenly spheres. The final cantus firmus quotation declares itself fff, beginning with double pedal, against the background of the "ciphered chord" (measure 185). Stops are gradually added to the swell, increasing gradually from measure 197 to measure 208. The right hand fore-imitates the pedal cantus firmus, line by line, either with an exact or varied imitation, in the form of a duet. With the end of the cantus firmus (measure 208), the crescendo gives way to a diminuendo on both manuals; the right hand fore-imitates the pedal in a repetition of the last psalm line as stops are disengaged. Measures 212 and 213 may be repeated in order to facilitate the gradual disengaging of stops. The closing five measures are reminiscent of measures 14-16 in the opening statement . The piece ends very quietly as it began, seeming here to portray the meditation of the psalmist.

Psalm 19 successfully combines chordal harmonies which create ambience and color with a carefully controlled linear texture. Together with broadly descriptive gestures they make this organ work effective and convincing.

Conclusion

The three organ pieces discussed in this chapter are representative examples of a deplorably small harvest of Genevan Psalm-based organ works in North America. They have been chosen to show that approaches to psalm prelude composition are the same as those used in traditional and contemporary chorale literature. The first example, "Holy, Holy, Holy Lord God of Hosts," features a simple style, suitable for an amateur organist. Psalm 84 and Psalm 19, perhaps intended for the technical level of a professional organist, show progressively modern textures applied to psalm elaboration.

Although the list of psalm-based organ works is very small (see bibliography), it proves, along with these three representative examples, that the Genevan Psalms lend themselves well to elaboration. It is a good beginning upon which to build. The priceless treasure we possess in the Genevan Psalm tunes, equal in musical possibilities to the Lutheran chorales, has scarcely begun to see its potential realized with regard to organ literature. It is to be hoped that the psalm-based organ activity discussed in this essay will achieve its long overdue growth and expansion in the years ahead.

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